

IN THIS ISSUE: { MUSIC OF INDIA (ARTICLE II—SNAKE CHARMERS)—By LILY STRICKLAND
THE TRADITIONS OF THE ART OF SINGING—By WILLIAM A. C. ZERFFI

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-Fourth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. LXXXVII NO. 19

NEW YORK, THURSDAY, NOVEMBER 8, 1923

WHOLE NO. 2274



AS OCTAVIA
IN
DER ROSENKAVALIER



VERA SCHWARZ
DRAMATIC SOPRANO

Miss Schwarz Sang the Jeritza Roles at the Vienna State Opera Last Winter During
That Singer's Absence, and Is Reëngaged for the Present Season

AS ELIZABETH
IN
TANNHÄUSER



AS TOSCA

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured
MRS. BABCOCK
Telephone, 2634 Circle
Carnegie Hall, New York

J. H. DUVAL
TEACHER OF SINGING
Italian and French Opera
Returns to America October 1st.
Studio: 32 Metropolitan Opera House Building, New York

M. F. BURT SCHOOL
Sight-Singing, Ear-Training, Musical Stenography, Normal Course in Public and Private School Music. Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place.

ROSS DAVID
VOCAL STUDIOS
Sherwood Studio Building, 58 West 57th Street
Phone: Circle 2297

CARL M. ROEDER
TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
607-608 Carnegie Hall, New York
350 Main Street, Orange, N. J.
Residence: 680 St. Nicholas Avenue, New York

FLORENCE IRENE JONES
VIOLIN INSTRUCTION
PUBLIC RECITALS GIVEN AT INTERVALS
137 West 86th Street, New York
Telephone: Schuyler 6359

PURDON ROBINSON
THE ART OF SINGING
Vocal Expert and Diagnostician
Exponent of the Dr. H. Holbrook Curtis method for vocal defects and impaired voices. (Co-worker with Dr. Curtis for many years.)
Studio: 245 West 75th Street, New York
Phone: Columbus 2505

PHILIPP MITTELL
VIOLIN PEDAGOGUE
Van Dyke Studios, 939 Eighth Avenue
New York City
Telephone: Circle 6130

FELIX HUGHES
VOCAL TEACHER AND COACH
Teacher of Allen McQuhae
Studio: 50 West 67th Street, New York
Telephone: Columbus 1405

EVELYN FLETCHER-COPP
comes to New York to personally establish the Fletcher-Copp School of Musical Self-Expression.
411 W. 114th St. Phone: Cathedral 7150

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER OF SINGING
Member American Academy of Teachers of Singing
144 East 62d Street, New York City

E. PRESSON MILLER
TEACHER OF SINGING
826 Carnegie Hall Tel. 1350 Circle

JANET BULLOCK WILLIAMS
TEACHER OF SINGING
122 Carnegie Hall

FLORENCE E. GALE
SOLO PIANIST
Recitals and Concerts
Instruction, Leschetizky Method
137 West 69th Street, New York
Telephone: Columbus 4873

JACQUES L. GOTTLIEB
TEACHER OF VIOLIN ORCHESTRA CONDUCTOR
Studio, 403 Carnegie Hall, N. Y. (Wed. 4-7)
Gottlieb Institute of Music
1339 Union Street, Brooklyn, N. Y.
"Gottlieb Symphonic Ensemble"
Community Orchestra
Chamber Music Groups
Address to October 8th: MOHAGAN LAKE, N. Y.

CHARLES LEE TRACY
PIANO-FORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-J, New York City

HENRIETTA SPEKE-SEELEY
SOPRANO—TEACHER OF SINGING
1425 Broadway, Metropolitan Opera House, N. Y.
Residence: 2184 Bathgate Ave., N. Y.
Phone: 3967 Fordham

MRS. JOHN DENNIS MEHAN.
VOICE EXPERT—COACH—REPERTOIRE
Reopen Sept. 10 for Season 1923-24
70 Carnegie Hall, 134 West 57th Street
New York City
Telephone: Circle 1472

THE BOICE STUDIO
57 West 75th Street, New York
Telephone: Endicott 0074
SUSAN S. BOICE, SOPRANO, Teacher of the Art of Singing. Voice trials by appointment

WALTER L. BOGERT
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4650 Cathedral

MRS. ROBINSON DUFF
VOICE
136 East 78th Street New York
Telephone: Rhinelander 4468

BENNO KANTROWITZ
ACCOMPANIST AND COACH
Teacher of Piano and Theory
14-25 Broadway
STUDIOS 270 Fort Washington Ave., New York
Phones: Pennsylvania 2634 — Wadsworth 3303

ADELE RANKIN
CONCERT SOPRANO
Teacher of Singing
Studio: 1425 Broadway
Metropolitan Opera House Building, N. Y.
Phone: 2634 Penna.

ERNEST CARTER
COMPOSER-CONDUCTOR
115 East 69th Street New York City
Telephone: Rhinelander 8623

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
Studio: Steinway Hall, 109 East 14th St., N. Y.
Telephone: Stuyvesant 3175.

CHRISTIAAN KRIENS
COMPOSER, CONDUCTOR, VIOLINIST, INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players. A few vacancies for string and wind instruments.
303 Carnegie Hall
Telephone: 1350 Circle

EDOARDO PETRI, A. M.
TEACHER OF SINGING
Studio: 1425 Broadway New York
Phone: 2628 Pennsylvania

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

ROBERT E. S. OLMSTED
Professor of Vocal Music, Smith College
New York Studio, 127 West 78th St.
For appointments address:
235 Crescent St., Northampton, Mass.

ELIZABETH K. PATTERSON
SCHOOL OF SINGING
Studio: 257 West 104th Street
Phone: 1514 Clarkson

MARY RAY PINNEY
TEACHER OF PIANO
Specialist on Sight Reading
Studio: 38 West 96th St., N. Y. Tel. 2105 River

WILBUR A. LUYSTER
Specialist in Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used
Both classes and individual instruction
Class courses begin October 1. Private any time
Carnegie Hall. Res. Phone, 9319 W. Mansfield

MISS EMMA THURSBY
SOPRANO
Will receive a limited number of pupils
Residence: 34 Gramercy Park
Phone, 3187 Gramercy New York City

ALICE GARRIGUE MOTT
ART OF SINGING
172 West 79th Street, New York
Telephone: 4709 Endicott

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE
1425 Broadway Phone: 1274 Bryant

FRANCES FOSTER
COACH FOR CONCERT AND OPERATIC ARTISTS
Concert Accompanying
Studio: 97 Riverside Drive, New York
Telephone: Schuyler 1049

FREDERICK SOUTHWICK
CONCERT BARITONE
AND TEACHER OF SINGING
Studio: 609 Carnegie Hall New York City

ISABEL LEONARD
VOICE TEACHER AND COACH
Studios { 502 Carnegie Hall } New York City
 { 50 West 67th Street }
Telephones: Circle 1350 and Columbus 1405

SAMUEL SPIVAK
PIANIST AND PEDAGOGUE
4511 Fifteenth Ave., Brooklyn, N. Y.
Tel.: Blythbourne 3054
APPOINTMENT BY MAIL ONLY.

ETHEL WATSON USHER
COACHING AND CONCERT ACCOMPANYING
Accompanist for Sue Harvard
Organist and Musical Director, Harlem, New York, Presbyterian Church.
127 West 78th Street, New York City
Telephone: Endicott 3841

PROFESSOR LEOPOLD AUER
Indorses and praises very highly
ALBERT GOLDENBERG'S
VIOLIN INSTRUCTION
Preparatory Teacher to Professor Auer
1476 Carroll Street : : : Brooklyn, N. Y.
Telephone: Decatur 2525

SIGNOR A. BUZZI-PECCIA
VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braslau and Cecil Arden
Studio: 33 West 67th Street, New York

EMIL FRIEDBERGER
VIENNA TEACHER OF PIANO AND COMPOSITION
Leschetizky Method
Musical Analysis Class Work
Chamber Music Only Advanced Students
Studio: 62 W. 96th St., N. Y. Tel. Riverside 1187

GIUSEPPE CAMPANARI
BARITONE
Late of Metropolitan Opera Company
Will accept pupils
668 West End Avenue New York City
Telephone: Riverside 3469

CLARA NOVELLO DAVIES
"All Can Sing If They Know How to Breathe"
15 West 67th Street, New York City
Phone: 2951 Columbus

FREDERICK E. BRISTOL
TEACHER OF SINGING
43 West 46th Street, New York City

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Riverside 366

FREDERICK RIESBERG, A. A. G. O.
PIANO INSTRUCTION
Studied under Reinecke—Classics; Scharwenka—Style; Liszt—Technic. Head of piano department, New York School of Music and Arts, 150 Riverside Drive. Telephone Schuyler 3655. Courses arranged to suit individual requirements. Personal address, 408 West 150th Street.
Telephone: Audubon 1530

CARL FIQUÉ
PIANO
KATHERINE NOAK-FIQUÉ
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

HANNA BROCKS
SOPRANO
Concerts—Recitals—Instruction
Studios: 135 West 72d Street, New York
Phone: Endicott 5364

MRS. WILLIS E. BACHELLER
VOICE PLACEMENT AND REPERTOIRE
Studio: 21 East 38th St., New York
Telephone: Murray Hill 2672

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

JESSIE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway
New York. Phone: Pennsylvania 2634

DUDLEY BUCK
TEACHER OF SINGING
471 West End Avenue : : : New York
Phone: Schuyler 6870

VINCENZO PORTANOVA
VOCAL STUDIO
58 West 70th Street : : : New York
Phone: 8955 Endicott

MARIE MIKOVA
PIANIST
Mgt. Music League of America
250 West 57th Street, New York
Studio: 1187 Madison Avenue : : : New York
Phone: Lenox 3158

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NIELSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA
132 West 74th Street : : : New York City
Phone: Columbus 0180 G. E. Patten, Secy.

MME. MINNA KAUFMANN
Instruction: Lehmann Method
601 Carnegie Hall : : : New York
J. Cartall, Secy.

LAURA E. MORRILL
TEACHER OF SINGING
148 West 72d Street
Phone: 2118 Endicott New York

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
ARTHUR R. HARTINGTON, Assistant
20 East 23rd Street : : : New York
Telephone: Ashland 1234

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
360 West 22nd Street, New York
Phone: Chelsea 9204

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE.
230 East 62d Street
Complete musical education given to students from the beginning to the highest perfection
F. & H. CARRI, Directors

DANIEL VISANSKA, Violinist
Nine years of successful teaching and concertizing in Berlin
Address: 155 West 122d Street, New York
Phone: 4778 Morningside
In Summit, N. J., Mondays.
(Stamford and New Canaan, Conn., Wednesdays)

LEOPOLD WOLFSOHN
PIANO INSTRUCTION
New York: 38 West 91st Street
BROOKLYN: Academy of Music

MME. SCHOEN-RENE
VOCAL MASTER CLASSES
In Europe June until October, 1923
Address: THE HARBING HOTEL—
203 West 54th Street, New York
Telephone: Circle 2500

BRUNO HUHN
205 West 57th Street, New York
Tel. Circle 5420
Elementary and Advanced Singing Lessons
Oratorio and Song Repertoire

SAMUEL L. MARGOLIS VOICE CULTURE
1425 Broadway, Suite 38. New York City

FREDERIK FREDERIKSEN
Violinist
523 Fine Arts Bldg., Chicago, Phone: 9166 Graceland

Viola Klaiiss
Organist, Palace Theatre, Philadelphia
Teacher of Organ—Piano—Theory.
Samuel Calvin
BARITONE
448 Knabe Building, New York.

ROSSI-DIEHL
CONCERT SOPRANO
Teacher of Singing
Studio: 302 W. 72d St., New York
Phone: 10276 Endicott

JOHN BARNES WELLS, Tenor
RECITALS—ORATORIO
Management: ANITA DAVIS-CHASE, 130 Bayliss St.
Boston, Massachusetts

COENRAAD V. BOS
Accompanist—Coaching
Hotel Harding
New York City
202 West 64th St.
Phone 2160 Circle

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

MARIO PAGANO TENOR VOICE CULTURE
Pupils Prepared for
Grand Opera and Concert, also Coaching
1867-9 BROADWAY, NEW YORK
PHONE FITZROY 3853

ROBERT O'CONNOR
PIANIST
Studio: 375 East 199th Street New York
Phone: 4016 Tremont

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIOS, 1425 Broadway, New York
Suite 20 Phone: 2634 Pennsylvania

HAYDN OWENS
PIANIST—ACCOMPANIST—COACH
Conductor Haydn Choral Society
1227 Kimball Building - Chicago

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted. 312 Riverside Drive, New York

The Music Students League
An organization of music students to further mutual interests and to promote the spirit of cooperation
Membership Invited
Address: MISS FLORENCE MENDELSON, Secretary
Care Musiclans Club 173 Madison Avenue, New York City

VOICE CLINIC
Mme. Rose Tomars, Voice Specialist and Rebuilder of Voices, removes tremolo and all other defects **UNDER GUARANTEE.**
Studios: 205 West 57th St., Suite 4 D. A.
Phone: Columbus 6645 New York City

HARRISON N. WILD
9425 S. Robey Street, Chicago, Ill.
Conductor—Apollo Musical Club,
Mendelssohn Club

A. CONSOLI, Treasurer, Phone: Longacre 3259
F. CULCARE, President, Bryant 7877
A. STIVANELLO, Vice-President.
CONSOLIDATED THEATRICAL COSTUME CO., Inc.
FORMERLY A. BARI
314 WEST 44th STREET
New York City
BEST AND MOST COMPLETE STOCK OF OPERA, DRAMA, MUSICAL SHOW, THEATRICAL AND VAUDEVILLE COSTUMES, COSTUMES FOR MASQUERADE AND BALLS. Prices reasonable

LESLEY MACK
English Tenor
Concert Oratorio
Opera
Apply: SECRETARY
28 Jefferson St., Brooklyn, N. Y.
Phone Palaski 2655

CARMEN FERRARO
Grand Opera Tenor and Conductor—Voice Placing, Concert, Oratorio and Opera Coaching—Only Talented Pupils Accepted
Ensemble work and experience guaranteed.
National Grand Opera Association reorganizing.
Voice trials by appointment only.
Studio 33, Metropolitan Opera House
1425 Broadway, New York City

NADWORNEY DRAMATIC CONTRALTO
(National Prize Winner)
80 West 51st St., Bayonne, N. J.
Tel. 1375 Bayonne

RALPH GOX
COMPOSER—Teacher of Singing
8 East 8th Street New York City

NOLD Conductor Coach Accompanist
Musical Director
Church of St. Mary the Virgin, New York
145 West 46th St. Tel., Bryant 5914

Devora NADWORNEY
is singing
"DAWN"
A Mabelanna Corby Song
CORBY-LEWIS
CONCERT SONGS
Montclair, New Jersey

ELLIS CLARK HAMMANN
PIANIST
1716 Chestnut Street Philadelphia

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management
384 Commonwealth Avenue, Boston, Mass.

"FIRST POSITION" Voice Builders
Circle 10076
"La FOREST HUM" G. A. La Forest
1639 B'way N. Y.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

CHRISTINE LANGENHAN
Soprano
Concerts—Recitals—Teaching and Coaching
Studio: 708 West End Ave., New York Telephone: 6338 Riverside

OLA GULLEDGE
PIANIST—ACCOMPANIST
Appearances last season with Cecil Arden, Elias Broeklin, Frank Culbert, Judson House, Norman Jelliff, Josephine Lucchesi, Helena Marsh, Mary Mallish, Fred Patton, Marguerite Ringo, Marie Tiffau, Jeannette Vroeland.
Address 915 Carnegie Hall, N. Y. Telephone Circle 3834

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

S. WESLEY SEARS,
St. James Church,
22d and Walnut Sts., Philadelphia.
ORGAN RECITALS INSTRUCTION

DR. CARL RIEDEL
Assistant Conductor
Metropolitan Opera House
Coach and Accompanist
Song and Opera Repertory in all Languages
Studio: 336 West 72nd Street, New York
Tel. 8331 Endicott

J. FINNEGAN
TENOR
Soloist St. Patrick's Cathedral, N. Y.
Management: Joseph Coghlan, 21 West 96th St., N. Y. C.
Personal address: 9 South 20th St.
Elmhurst, L. I., N. Y. Tel. Havemeyer 2398-J

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals
with
Mr. HENRY HOLDEN Huss
Recitals and Piano Instructions
Soloist with New York Philharmonic
and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address: 144 East 150th Street, New York City

TOFI TRABILSEE
Vocal Teacher
Succeeds where others have failed. Endorsed by the greatest artists. Recommended by the N. Y. Evening Mail.
A teacher who knows how to bring out voices and how to put his pupils before the public.
Studios: 202 West 74th St.
N. Y. Phone 1965 Endicott
Saturdays in Brooklyn

GRACE G. GARDNER
EUROPE—NEW YORK
Artist Teacher
"Singer and vocal pedagogue." "Internationally recognized as a Voice Builder, Voice Reformer and Coach."
Special Course in Diction. Pupils prepared for Opera, Oratorio and Concert. Teacher of Lucille Lawrence and many other successful singers. Studios: Burnet House Drawing Rooms, Cincinnati, Ohio.

SOLON ALBERTI
Coach and Accompanist
Studio: 9 West 76th Street, New York
Phone: 5840 Endicott.
Residence: 1 Bennett Avenue
Phone: 1909 Wadsworth.

LEEFSON-HILLE
CONSERVATORY OF MUSIC, Inc.
MAURITS LEEFSON, Pres. Philadelphia, Pa.

LILY STRICKLAND
Latest Compositions
"SONGS OF IND."
Published by J. Fischer & Bro.
Address care MUSICAL COURIER, 437 Fifth Ave., N. Y.

WARFORD TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y.
Phone 2634 Penn.

KRAFT
Concert - TENOR - Oratorio
Care of Frank La Forge
14 West 68th St. New York City

GEHRKEN Concert Organist
"Able technic and fine command."
Brooklyn Eagle.
"Rapidly gaining unique reputation."
N. Y. World.
587 Bainbridge St., Brooklyn, N. Y.

Bonci VALERI
331 West End Ave.
Entrance on 78th St.
INDORSES E.

John Prindle Scott
SONG WRITER
554 West 113th Street New York
Telephone 7639 Cathedral

ELLA GOOD
Contralto
RECITALS—ORATORIO—TEACHING
Address: Dudley Buck Studios, 471 West End Avenue, New York. Tel.: Schuyler 6870.

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

LUTIGER GANNON
CONTRALTO
624 Michigan Avenue Chicago, Ill.

BIRDIGE BLYE Concert Pianist
6424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

MARGERY MORRISON
Coach and Conductor
—TOURING ABORN FAUST—

BELLMAN PIANO STUDIO
239 West 72 St
New York City
Phone 7060 Endicott

SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 212 W. 59th St., New York City, 5329 Circle

NATIONAL OPERA CLUB OF AMERICA
KATHARINE EVANS VON KLENNER, Founder and President
America's Greatest Musical Educational Club
For all information apply to the President. 1730 Broadway, New York

LAZAR S. SAMOILOFF
Bel Canto Studios
309 West 85 St.,
New York City
Telephone 6952 Schuyler

EARLE LAROS
"The Pianist with a Message"
Educational Recitals
Management: SHERMAN K. SMITH, 125 W. 86th St., N. Y.
Katharine HOFFMANN ACCOMPANIST
Home Address: St. Paul.

ARCHIBALD SESSIONS Concert Accompanist
Organ Recital, Fifth Ave. Pres. Church, Sunday Afternoon
687 West 131st St., N. Y. Tel. 6874 Morningside

RUBANNI Soprano
620 Spadina Avenue Toronto, Canada

LJUNGKVIST TENOR
Studio 317 W. 71st St., New York Tel. 1547 Endicott

ARTHUR M. BURTON BARITONE
Fine Arts Building - Chicago

DE GREGORIO
Specialist in Voice Culture
Metropolitan Opera House Bldg.,
Studio 18, 1495 B'way, City
Phone: 5851 Penn.

HAZEL GRUPPE
Concert Pianist
Now in Europe

MARK OSTER
Baritone - Vocal Teacher
Studios: 1425 Kimball Bldg. Chicago, Ill.

MADAME EMMA A. DAMBMANN
CONTRALTO
Art of Singing; limited number of pupils accepted.
Residence Studio, 137 West 93d St. Pres. southland Singers Society, Lucille Hulse and Vera Rothstein accompanists. Phone 1496 Riverside.

EMILY CHURCH BENHAM
CONCERT PIANIST
Management: Ella May Smith
60 Jefferson Ave., Columbus, Ohio

CLARENCE DICKINSON
Concert Organist
Organist and Director, Brick Church, Temple
Beth-El, Union Theological Seminary.
412 Fifth Ave., New York.

Mme. VIRGINIA COLOMBATI
Teacher of JOSEPHINE LUCCHESI
Also teacher at the NEW YORK COLLEGE OF MUSIC
STUDIO: 294 WEST 92nd STREET NEW YORK CITY

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers, specialities.
Address—15 West 11th St., New York City.

AGNES BRENNAN
Pianist and Teacher
Artist-Teacher at Marymount College
Tarrytown-on-the-Hudson, N. Y.
Studio: 452 Riverside Drive, New York City
Tel. 4736 Cathedral

E. PLOTNIKOFF Conductor of Russian Imperial Opera
H. ROMANOFF Dramatic Soprano
Vocal Studio, Voice Training, Coaching, all languages.
Affiliated with **IVAN TARASOFF** Dancing Studio
637 Madison Ave., New York Telephone 3019 Plaza

A. B. Chase Piano Co.

Upright and Grand Pianos
—AND—
Reproducing Player Pianos

Norwalk, Ohio

THE Original Welte-Mignon

CABINET REPRODUCING PLAYER
for GRAND PIANOS and INTERIOR
MECHANISMS in UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 667 Fifth Avenue New York City

RIDGELY'S 69th REGT. BAND

BOOKING TOUR 1923-24

Office: 1803 Third Ave., New York

HERMAN SPIELTER

Author of "MANUAL OF HARMONY"
Theory and Composition
Instructor of Mann-Enos and many others.
Studios: 80 West 71st St., New York
816 West 180th St., New York
Tel. Wadsworth 8700

HAMILTON MORRIS

Soprano CONDUCTOR Teacher
835 Lincoln Place, Brooklyn, N. Y. Tel. 6935 Lafayette

RALPH ANGELL

ACCOMPANIST
125 22d Street, Jackson Heights, L. I.
Telephone: Havemeyer 3800

H. W. Maurer

Specialist in VIOLIN TECHNIQS
Studio: 1425 Broadway, New York City
Residence: 567 East 179th Street, Bronx, N. Y.



HAROLD A. LORING

LECTURE - RECITALS
American Indian Music
Assisted by
A full-blood Sioux Indian

ELSA FISCHER

STRING QUARTET

Elsa Fischer, 1st Violin Lucia Neidhardt, Viola
Isabel Rausch, 2d Violin Carolyn Neidhardt, Cello
Address: 474 West 150th Street
New York City

LEADING ENGLISH MUSICAL PAPERS

A weekly "THE MUSICAL NEWS & HERALD" for 3d gives all the latest news of the musical world. Subscription 4 dollars a year, post free.

A monthly, "THE SACKBUT" is a thoroughly sound and interesting shilling review, edited by that brilliant young singer, Ursula Greville. Subscription 3 dollars a year, post free.

Both are published by
J. CURWEN & SONS, Ltd.

24 Berners Street, London, W. I. Englan

**Do You Study Singing?
Are You Making Progress?
If Not, Why?**

Read—"THE SECRETS OF SINGING"
By J. H. Duval

And You'll Find Out.

\$2.00 at all Music Dealers and Booksellers
Published by James T. White, 70 Fifth Ave.,
New York City

SHEET MUSIC

15¢ A COPY

YOU know Paderewski's "Menuet"—his masterful composition is world famous. But, do you know that you can buy it for 15c—beautifully printed on the best of paper—certified to be correct as the master wrote it?

That is the achievement of Century Certified Edition Sheet Music—for 15c you can select from masterpieces like "Madrigale," "Il Trovatore," "Humoresque," "Barcarolle," "Melody in F," "Butterfly," "Harlekin," "Shepherd's Dance," "First Tarantelle," "Grand Marche de Concert," "Il Puritani," "The Brook," "La Scintilla," "Mazurka No. 2," "The Palms," and practically all the other standard classics.

Insist on Century Edition

When you buy music, select the dealer who has Century. You'll get the best music at a real saving and deal with a merchant who is fair minded and broadminded. Remember, Century at 15c means a low profit for him. Insist on Century. If your dealer won't supply you, we will. Catalogue of over 2,000 classical and standard compositions free on request.

Ask your dealer to show you Martin's "Elementary Rudiments for the Piano" and John's "Elementary Rudiments for the Violin."

CENTURY MUSIC PUBLISHING CO.
241 West 40th St., New York City



The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS



THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

SCHOMACKER

GOLD STRINGS PURE TONE

Made in Philadelphia Since 1838

SCHOMACKER PIANO COMPANY

Schomacker Building, 23rd and Chestnut Sts. Philadelphia, Pa.

EDMUND GRAM

GRAND and UPRIGHT PIANOS
and PLAYERS of ARTISTIC
TONE QUALITY

Manufactured in Milwaukee, Wis.

The Acoustigrande

Built by

CHICKERING BROTHERS

Factory and Salesrooms

South Park Avenue and East Twenty-third Street
CHICAGO

NOEL BENDITZKY
PIANIST
Residence Studio: 931 Stratford Place Chicago, Ill.



ALBERTO
BIMBONI

Teacher of Singing

2025 Broadway, New York
Telephone 6074 Endicott

STEPHEN
TOWNSEND

Teacher of Singing

NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, N. Y. Society of the Friends of Music.

RAISA Endorses S Kimball
NAKUTIN Bldg.
VOCAL TEACHER O CHICAGO
ILL.

METROPOLITAN OPERA OPENING THE USUAL GALA SPECTACLE

Brilliant Throng Witnesses Initial Performance—Massenet's *Thais* Is the Première, with Jeritza and Whitehill as the Triumphant Stars

One of the easiest tasks of the music reviewer is to tell about the annual opening at the Metropolitan Opera House when he confines himself to recounting the tonal and general artistic events of the evening. On the other hand, one of his most difficult duties develops when he attempts to tell the story of the evening in its general aspects, and to describe the audience, atmosphere, and the social meaning of the occasion. It is difficult because the calendar, taken by years, marks the only change in the nature of the function, for, at least a quarter of a century, winter after winter, the opening night at the Metropolitan Opera House has not varied a hair's breadth in the eyes of even the most discerning observer. His descriptive powers and vocabulary are exhausted. Sometimes a new face has been seen in the lobby and occasionally a remark or two has been heard that is not familiar to the reporter who has to "do" the opera opening.

As for the impresario of the Metropolitan, he long ago learned that his first night is a social fête rather than a strictly musical representation and, therefore, he very wisely decides to have for his première a well known opera with well known singers, so that the stage might not detract too disturbingly from the other important elements of the occasion.

Official harbinger of New York's annual reign of fashion, and crowning here what Paris calls the grand season, opera celebrated its current winter's gala première last Monday evening, November 5, at the Metropolitan in the presence of the customary mixed assemblage of listeners representing all grades of American society, from the powers of high finance and big business to the humbler traders in the succulent Southern peanut and the artists in the manipulation of razor and shears. For some time before the curtain rose long lines of automobiles, squads of traffic police, gaping crowds, richly dressed persons alighting from the vehicles and heading toward one common destination, screaming libretto vendors, and a general air of expectancy and preparation in the restaurants and hotel cafés—all these manifestations told the experienced New Yorker that the city's greatest annual fashionable event was at hand with its usual brilliancy and picturesqueness and general significance for the wealthy and middle class elements of the metropolis.

OTHER NON-OPERATIC ASPECTS

The interior of the house presented its usual handsome spectacle, what with the lights, the gorgeous color tints, the general air of elegance and refinement, and the beautiful clothes and gem displays of the occupants of the boxes. Whatever may be said for or against the artistic atmosphere of the Metropolitan Opera House, its significance as the real home of fashion and the rendezvous of all that is important in the social life of New York cannot be denied. To anyone who in former years attended a first night at Covent Garden, at La Scala, or at the Berlin or Vienna Operas, there can be no question as to the superiority of the Metropolitan so far as social brilliancy is concerned. This does not mean that in a musical way also, our local opera house is not superior to the best that its former European rivals presented, but, of course, the star system which is in vogue in New York, and evidently will continue to be in vogue in New York, robs the house of some of its artistic value and puts it aesthetically and ethically below those institutions where ensemble is the main artistic object desired and achieved.

The Metropolitan has been much improved in that direction with such a man as Giulio Gatti-Casazza to direct its operatic endeavors into the proper channels, but much still remains to be done.

The crowd that thronged the lobby last Monday evening did not concern itself, however, with any consideration about ethics or aesthetics. The buzz of conversation covered every subject except that of the higher meanings of music. One looked about and saw everybody and his wife, and if the truth were told it was the wives who made the bravest showing (in all the meanings of the word) what with their attractive selves and the costly feathers, furbelows and sparkling gew-gaws that are an expected, and therefore indispensable adjunct at the opening of our Opera.

Of course, the wives of high finance and big business did not meet the wives of the peanut vendors and of the tonorial virtuosos; in fact they did not even see them. The aforesaid wives were ensconced in velvet and damasked spaces called boxes, while the wives of the p. v. and the t. v. sat close to the ceiling of the building or else stood against the rail underneath the boxes. Naturally enough the wives in the boxes were visible to every one in the house, and to each other, a circumstance which also is an expected and in-

dispensable adjunct of the opera manifestation in our city. In the parquet and lower balconies were juxtaposed row upon row of Tom, Dick and Harry, and Jane, Susan and May, consisting of the lesser business community, the professionals, and those persons paid to be present for the purpose of observing the clothes of the box holding wives and for listening critically to the music presented by the principals, chorus, orchestra and the leader.

ABOUT THE LISTENERS

Those men and women of New York who make a living by singing and playing at concerts, or by teaching the tonal art in one form or another, were not observed in appreciable



MECZYSŁAW MUNZ.

Polish pianist, who returned from Europe this month for his second season in America. Munz gave his first recital at Carnegie Hall, New York, on October 31, following which he has been booked to appear in recitals in Chicago and Boston, as orchestra soloist with many of the important symphony orchestras and on a concert tour which will take him as far west as Kansas. Among other important cities, St. Louis, Kansas City, Philadelphia and Minneapolis will hear the artist, and he will appear at the Metropolitan Opera House, New York, as the special soloist at one of the Sunday evening concerts there. Recently, before sailing for this country, he played farewell recitals in Krakow, Lemberg and Lodz.

numbers by the present recorder. Rather they made their absence marked by the fact that so many of them were not there. It is an old story, even if a strange one, that those who exist from music spend the least for it. The p. v. and the t. v. usually pay for their standing room and their lofty gallery perches, but nearly all of them are Italians for whom music seems to spell only Puccini and Verdi, with an occasional dash of Rossini, Donizetti, Mascagni, Leoncavallo, or even Ponchielli. Many of this school of listeners shun the opera house when French works are given and none of them are present when German music holds the boards; but even our Germans stay away abundantly on those occasions, so the lapse of the Italians must not be held against them too strictly.

In the lobbies, between the acts of the première, singers, husbands and agents of prima donnas, music critics, urbane employees of the Metropolitan's executive staff, society reporters, and semi-professional musical amateurs all met fraternally and made or unmade reputations of vocal artists, conductors, orchestras, impresarios and opera houses. It was a familiar group of gossips and their talk consisted of

the same conversation held in the same corners last year, the year before that, and the year before that, etc. Only some of the names of the persons spoken about were different. It made one sad to hear so little mention of Caruso and the sharp ears of the writer of these lines did not once catch the name of Geraldine Farrar. Glory is brief in operatic circles, as some Latin phrase nearly has it. The standard singers of the Metropolitan who joined the lobby groups and dropped easily into the conversations were envied by the newcomers of the personnel, who stood about a bit disconsolately and wondered whether they were going to like it in their new sphere of activity and whether they too would some day become so great that they could look at Gatti-Casazza without flinching and say to press representative Billy Guard: "How dare you leave my picture out of the Sunday newspapers and display that of my rival?"

Every once in a while the aforesaid august Gatti-Casazza strolled by slowly and was followed by envious eyes and greeted with showers of French and Italian congratulations.

One's mind wandered again from the crowd inside the opera house to that in the streets, and even after the end of the first act it was possible still to see the many hundreds of eager onlookers packing the entrances in front of the Metropolitan and forming lanes through which passed a sheer endless procession of the late coming fashionable persons who held tickets for the magic occasion. They were compelled to run the gauntlet of hundreds of curious eyes belonging to the sidewalk watchers. This sight satisfied the outside hoi polloi who felt that they were "assisting" in their own way at the première.

AND NOW THE OPERA.

Inside the rich auditorium the stage was given up to a performance of *Thais*, of which the cast and the conductor were: *Thais*, Maria Jeritza; *Nicias*, Armand Tokatyan; *Athanael*, Clarence Whitehill; *Palemon*, Paolo Ananian; *Crobyle*, Grace Anthony; *Myrtale*, Minnie Egner; *Albine*, Marion Telva; *A servant*, Vincenzo Reschiglian; *Conductor*, Louis Hasselmanns.

As one might gather from the preamble in the preceding paragraphs, there are many things in the world more important than the choice of the opera for the opening night of our operatic season. For instance, the speech which Lloyd George made on the same stage a few nights before the première was of much greater significance than the fact that *Thais* graced the boards last Monday evening. If *Aida*, or *Madame Butterfly*, or *Tosca*, or *Traviata* had started the proceedings the result would have been practically the same so far as the audience was concerned. In former years and under former impresarios debuts have occurred on opening nights and unfamiliar operas have been given, but the consequences were fateful. The audience was in no mood for intense concentration or any sort of attention, except in spots. The entrance of some noted society leader in the boxes made much more of a stir than the entrance of any of the principals on the stage, so it has come to be an accepted operatic rule and tradition that a familiar opera, with established singers, must mark the initial formality of the season.

So far as the rank and file of present opera goers are concerned, the role of *Thais* will always be associated in their memories with the personality and lirico-histrionic art of Mary Garden. She imprinted upon the part phases which always seem to have made it peculiarly her own until possibly some other artist presents it with more outwardly striking or more inwardly sensual features. History records that some singers vocalize *Thais* better than Mary Garden, and others put more dramatic fire and fury into their representation. (Continued on Page 59).

Decreus to Direct Fontainebleau School

Max d'Ollone, director this last summer at the Franco-American School of Music at Fontainebleau, has resigned and will be succeeded by Camille Decreus. Mr. Decreus has been assistant to Philipp in the piano department ever since the school was founded, so that his appointment will mean a continuance in general of the policies worked out by Widor, Philipp and Gragnaud (the *Sous-Préfet*). Decreus is by no means unknown in this country, which he has visited a number of times as accompanist and coach. The season of 1923 at Fontainebleau was the most successful of all and the addition of the School of Fine Arts strengthened the whole institution.

Interesting Season in Habana

Habana, Cuba, October 24.—The season 1923-24 promises to be the most interesting one we have had for some years, due to the efforts of Pro-Arte Musical and especially its president, Mrs. Maria Teresa G. de Giberga, who is doing her best for this society which she founded in 1918, and which, up to present date, has a membership of two thousand. Among the artists to visit us this year are Ponselle, Elman, Morini, Levitzki, Rethberg, Schipa, Lhevinne, Casado and Heifetz.

M. de B.

WAGNERIAN OPERA COMPANY INVADERS CHICAGO

Fine Performances Given with Excellent Cast—Work of Chorus and Orchestra Splendid—Hundreds Turned Away for Initial Presentation of Meistersinger Under Stransky—Other Operas of the Week

The Wagnerian Opera Company, which was heralded here as one of the best ensemble operatic companies, lived up to that reputation when it made its first bow before a Chicago audience at the Great Northern Theater on Sunday evening, October 28, with the performance of *Die Meistersinger*, which, if memory serves right, had not been given in some ten years in this city. The last time it was given here was under the baton of Toscanini, with a star cast. At the Great Northern it was given on Sunday night under Josef Stransky, and with a cast so homogeneously good as to call only for superlatives—not only for the principals, but for the minor roles, chorus, superb orchestra and stage management, which made the performance of Meistersinger most enjoyable and in every respect deserving the outbursts of enthusiasm manifested throughout the opera from an audience that packed the theater. Speaking of the size of the audience, as a matter of record, it may be stated that hundreds were turned away from the first performance and the second performance of this opera scheduled for next week, is already sold out.

DIE MEISTERSINGER, OCTOBER 28

From the above short introduction one will gather that this reviewer had a happy surprise in the homogeneously fine performance of Meistersinger. Josef Stransky and his orchestra were the real backbone of the performance, even though every one connected with the performance did his or her share in making it meritorious. Stransky is not a newcomer here. He previously directed the New York Philharmonic Orchestra here on its tour throughout the country and the impression then made was notably strengthened by his reading of Wagner's melodious score. Not only did he give the singers and chorus able support, but the orchestral numbers were admirably rendered. As before stated, the audience was most enthusiastic and the great encouragement of the public prompted every participant to give of his very best. Stransky and the principals were recalled after each act innumerable times and the management is to be congratulated for having launched its Wagnerian season with *Die Meistersinger*—an opera well suited for the small dimensions of the Great Northern. The smallness of the frame made the various episodes stand out better than is the case on a larger scale and the audience was permitted to live for a few hours with Hans Sachs and his friends, so adequate was the stage management in its settings of the various scenes.

The principals were all extremely good in their respective parts. None overshadowing the other, they played into one another's hands, making the ensemble of the performance excellent. One star would have spoiled Meistersinger. One outstanding figure on the stage would have brought disillusion, but as every character was well represented and well sung, the performance had such a smooth sailing as to make it the best argument against the star system. Theodore Lattermann was Sachs, which role he imbued with his beautiful voice and which he presented in glorious fashion, making it a lovable, sympathetic character. Adolph Schoepflin did well with Pogner, likewise Benno Ziegler as Kothner. Eduard Kandl was capital as Beckmesser. He was funny but not vulgar, sarcastic, bitter and astute and knew how to express with his voice the varied sentiments of a dyspeptic soul. He made a big hit, his Beckmesser contrasting well with Lattermann's Sachs. Editha Fleischer did well with Eva; likewise Emma Baath with Magdalena. Paul Schwarz was effective vocally and histrionically as David and the same praise is tendered all the other members of the cast.

DAS RHEINGOLD, OCTOBER 29

Enthusied with the performance of *Die Meistersinger*, this reporter thought another enjoyable performance was in store when the Great Northern was reached on Monday evening. But alas! As even as was the first performance of the Wagnerian Opera Company as uneven was their second, when *Das Rheingold* was produced. *Rheingold*, first of all, needs a big background, for pictorial effects are much needed to make that tiresome opera less tedious. The stage of the Great Northern is too small for a production of *Das Rheingold*. Even as clever a stage manager as the one of the Wagnerian Opera Company could not picture perspectives on so small a scale and the eye was much disappointed with the stage pictures, which often were grotesque. It was pleasurable the previous evening to get into close contact with Hans Sachs, but it was ludicrous to have close to your elbow Wotan and his cohorts of gods and the naked eye poke fun at the giants and dwarfs, to say nothing of the scenery. All those details would have been found unworthy of notice here had other qualities balanced the shortcomings, but with the exception of the Alberich of Desider Zador—unfortunately a star—and the Mime of Hermann Schramm, the other singers did not come up to the mark. The good ensemble of the previous night was at no time reached. Zador was too good for the balance of the cast. By his singing and acting he outshone the other characters and though the part of Alberich is not the most important in the opera, Zador made it stand out as Schramm did also the role of Mime. Those two artists were the outstanding figures in the opera.

Conductor Eduard Moerike, probably an excellent musician, did not seem able to transmit his thoughts clearly to the orchestra. Thus, many blemishes were noticeable throughout the opera and the debut of Moerike in Chicago was not in his favor. Hermann Weil was Wotan and neither vocally nor histrionically did he make a good impression on at least one auditor. His Wotan had not the demanded dignity nor had it bigness or nobility of voice. Otto Semper was a very light Donner, vocally and physically. Paul Schwarz was only satisfactory as Loge, and the women of the cast, with the exception of Ottilie Metzger, who sang in a praiseworthy fashion, were unsatisfactory.

TANNHAUSER, OCTOBER 30

The Wagnerians redeemed themselves completely and made another big hit at the performance of *Tannhäuser*, which closely rivaled the beautiful ensemble of the first night's production. Every part was capably handled, the orchestra played beautifully and the chorus sang magnificently, while the stage management is to be congratulated for its adequate groupings and fine stage settings. Again, contrary to tradition in reporting an opera, first mention is given the chorus. This reporter has often heard *Tannhäuser*, not only in this country but in Europe as well, but does not recollect better singing of the second act by the chorus than

that heard at the Great Northern on this occasion. The choral force of his opera company is not large, but the men and women make up in tonal bigness what they lack in number. Here is a chorus deserving many lines of praise, a body of really fine singers, who shade the music written for them and do not shout. Even in fortissimo passages they sang and sang very well, with big tonal volume, precision of attacks, always true to pitch and proved a big element in the success of the company. The chorists were much feted by a delighted audience and their success in a large measure rested on the shoulders of Ernst Knoch, an old favorite here and a master musician. Talent will triumph in the end and though Knoch has had a hard sailing during his stay in America and especially in Chicago, he has had days of glorification in the last few years and probably no greater satisfaction has come into his life than to have been given the helm at the performance of *Tannhäuser* by the Wagnerian Opera Company, with which company he is one of the foremost conductors. This writer was personally delighted with big success scored here by Knoch—success well deserved and won solely on merit. Knoch knows his business, yet he had to fight to win recognition. He accomplished little while in Chicago, but soon after removing his activities to New York, he found men who recognized his worth and they were right in their judgment, as he directed the performance of *Tannhäuser* in a manner all to his credit and that of the management. Under his energetic baton his orchestra revealed itself once again the beautiful instrument that it is. The principals sang with great surety and the whole performance seemed to center around the little man with a big musical head, Ernst Knoch, who has often been called a musical dynamo, so much pep is found in his beat. If orchestra, conductor, chorus and stage manager came up to the high mark set, then the principals too were highly satisfactory. Rudolph Ritter, a well fed *Tannhäuser*, sang the music set down by Wagner for his hero with telling effect. He knows how to sing and made a most favorable debut in this community. Benno Ziegler was excellent as Wolfram. Here is a singer well versed in the art of beautiful singing and though the voice is limited in the upper range, it proved a most serviceable organ, superbly handled and he made a profound impression on his hearers. His portrayal was also much in his favor. Adolph Schoepflin has a young and fresh voice, with which he imbued the role of Hermann, which he made up somewhat too much of a juvenile. The role of Elizabeth was sung by Louise Perard instead of Elsa Gentner-Fischer as programmed. Probably called at the eleventh hour to fill a very important role, Miss Perard came out of the ordeal with flying colors and though somewhat nervous at first, she won the esteem of the public by singing with fine dignity of tone when she had gained full control of her organ. Marie Hoellischer is the first Venus that these eyes have seen wearing earrings. Everything on the lyric stage seems to be passing through a state of transformation nowadays. None of the male singers wore beards in *Tannhäuser*. Is that according to German tradition? Of course, it is easier to sing without a beard and *Tannhäuser* and the Landgrave maybe did not wear a beard. Who knows? Surely the Germans should know if beards were in fashion in the days of *Tannhäuser*, but surely Venus did not need ornaments such as earrings to win lovers. Her Venus was not voluptuous, but rather modest. Vocally, she was satisfactory. The smaller roles were well handled and the performance as a whole was so interesting that the late hour at which the last curtain came down was only noticed upon leaving the theater.

MARRIAGE OF FIGARO, OCTOBER 31 (MATINEE)

The Wagnerian Opera Company demonstrated beyond doubt that besides giving excellent performances of Wagnerian operas it is as efficient in presenting works by other composers, witness its treatment of Mozart's lovely *Marriage of Figaro*, given on Wednesday afternoon. Josef Stransky was at the conductor's desk and under his flexible and authoritative baton all the delicacies, beauties and buoyancy contained in the immortal score were brought out to the delight of the connoisseur as well as the layman. From the overture to the last note Stransky and his men were again dominant factors in making the afternoon one of great enjoyment and enlightenment. The cast was an excellent one and each participant deserves a special tribute for his or her work. Elsa Gentner-Fischer, who was to have made her debut here as Elizabeth in *Tannhäuser*, postponed her first appearance here until the *Marriage of Figaro* was given, when she appeared as the Countess. She revealed a very fine voice, well routinized in all the traditions demanded from a Mozart interpreter and sang her various soli with telling effect. Special mention must be made of Joan Ruth, who made her debut in this community as Cherubino. Miss Ruth, if memory serves right, is an American product, coming recently from the studio of the well known American soprano and teacher, Estelle Lieblich of New York. Miss Ruth, one of the youngest operatic artists of the day, is already a very fine one. She sings with the assurance of a matured opera singer. She looked lovely as Cherubino and her appearance, added to her many other qualities, made her success a matter of course. The public demonstrated vehemently its appreciation of her work both as a singer and as an actress many times throughout the opera. Theodore Lattermann, well remembered as Hans Sachs in Meistersinger, was a very amusing and well voiced Figaro. Here is a fine artist, who, when he does not appear on the stage, is busy behind the scenes, as he is not only a fine actor and singer, but also one of the most famous stage managers of the day, as demonstrated since the beginning of the season at the Great Northern. Editha Fleischer was capital as Susanna. The balance of the cast was excellent and if mention is not made here of the interpreters of the various other roles, it is due solely to lack of space.

DIE WALKÜRE, OCTOBER 31 (EVENING)

Die Walküre is one of Wagner's operas most often presented in Chicago, but one would have to search deep in his memory to recollect as fine a performance of that music-drama as the one accorded it by the Wagnerian Opera Company. Inasmuch as Eduard Moerike was condemned by this reviewer for the lack of interest he brought to the performance of *Das Rheingold*, he is given the place of honor in this review, as by his conducting he completely reversed the opinion formulated at his debut here. Moerike is a great conductor and his reading of the difficult *Walküre* score was

one that will live in memory as a big achievement and might serve as a model for many conductors to follow, as under his virile baton many of the heretofore tedious passages, taken at quicker tempi, fairly bubbled with spontaneity and added in making the whole performance one of continuous delight. After the first act the enthusiasm of the audience knew no bounds and interpreters and conductor were tendered a demonstration, the like of which is seldom witnessed in an opera house. When Moerike returned to his desk in response to the vehement plaudits of the public, the gifted maestro asked his orchestra to stand up and the members answered the honor accorded them by their chief by mingling their applause with that of the audience. Not only was the work of Moerike excellent, but he was throughout the opera the dominant factor in making the performance one of the smoothest ever witnessed of that opera. There was not a flaw to mar the presentation, as every desire of the conductor was carried out by the orchestra players and the singers on the stage. That unison of thought, that esprit de corps, so apparent in the company, was made even more manifest on this occasion. Though the orchestra at the Great Northern is, as far as the majority of the players is concerned, on the same level with the seats in the house—the orchestra pit being occupied generally by only a few musicians, the position of the brasses in the pit and the other instruments above, has proven a success. Perhaps other opera houses should take advantage of this—probably a happening totally unforeseen on this occasion, but the results speak for themselves. Heinrich Knote, the veteran German tenor, was Siegmund and though the editorial department of this paper objects to some superlatives, it may be said here that he is the best that has come to our attention in many a year. He sang with great authority and acted the role with so much conviction as to make it a far more interesting personage in the drama than has been the custom of late. His success, therefore, was well deserved, as success, after all, comes to an artist who is better than any other in a given part and this Knote has accomplished. Louise Perard was a big surprise as Sieglinde. She rose to unsuspected heights and was proclaimed by the critic of the Chicago Tribune "the best Sieglinde that has sung here in the last fifteen years." That tribute from our confreres speaks volumes in itself and is endorsed by this humble reporter. Hermann Weil was more successful with the Wotan in *Walküre* than he had been with the one in *Das Rheingold*. His work was satisfactory, even though his farewell was sung with no great tonal beauty. He is a routinized artist and a serviceable one. Elsa Alsen was admirable as Bruennhilde. She has a voice of great dimension, superbly handled and capable of reaching high altitudes with ease and as her medium and low tones are full and round, her vocal presentation was a matter of admiration. Histrionically, her Bruennhilde was sympathetic and therefore wholly in the picture. The soprano was an outstanding figure in the perfect ensemble and she scored a personal success with the multitude that crowded the theater. Ottilie Metzger was Fricka, and according to Glenn Dillard Gunn, the able critic of the Chicago Herald-Examiner, is the best Fricka he has heard. Again no better tribute could be paid by this reporter than to endorse the same opinion. All the other roles were well handled. All the artists who appear in the cast know what they are about, understand the text and by those very facts reflect the action better than do French or Italian artists generally, not to speak of a few Americans who sing in German but understand not what they say and therefore are unable to transmit the meaning of the plot to the audience.

DIE TOTEN AUGEN (THE DEAD EYES) NOVEMBER 1.

The first American production of Eugene D'Albert's *Die Toten Augen* (The Dead Eyes) was given by the Wagnerian Opera Company at the Great Northern Theater on Thursday (Continued on Page 38).



Sibyl Sammis MacDermid with Syracuse Orchestra

November 10, Sibyl Sammis MacDermid will sing the *Tannhäuser* aria, *Dich Theure Halle*, and some songs with piano at the concert of the Syracuse Symphony Orchestra. The series of musicales given by this talented singer and teacher at her Riverside Drive studio usually include the appearance of a composer or pianist. The more recent of these have been Carrie Jacobs Bond and Hallett Gilberte, both of whom claim California as a residence. Dorothy Duckwitz and Louis Baker Phillips both contributed piano solos upon these occasions.

PAVLOWA DELIGHTS BOSTON AUDIENCES

Celebrated Russian Dancer and Her Company Find Audiences Large and Enthusiastic—Orchestra Plays Work by Bridge—Felix Fox, Marion Kingsbury, Myra Hess, Mme. Schumann Heink, Sistine Choir, Durell Quartet and Harrison Potter Among Program Givers—Young People's Symphony Concerts Begin

Boston, November 4.—Anna Pavlova, the celebrated Russian dancer and her company, including such admirable artists as Mr. Novikoff and Miss Butsova, gave eight performances, beginning Monday evening, October 29, at the Boston Opera House. The programs were made up as usual—two elaborate ballets for the first and second numbers, followed by a group of varied dances or divertissements—in detail as follows: Monday—Amarilla and Oriental Impressions, with divertissements; Tuesday—The Fairy Doll and Dionysus, with divertissements; Wednesday—Chopiniana and Ajanta Frescoes, with divertissements; Thursday matinee—The Polish Wedding and The Fairy Doll, with divertissements; Thursday evening—The Magic Flute and Old Russian Folklore, with divertissements; Friday—Autumn Leaves and Oriental Impressions, with divertissements; Saturday matinee—The Magic Flute and The Fairy Doll, with divertissements; Saturday evening—Amarilla and Oriental Impressions, with divertissements.

It is rather late in the day to analyze and enlarge on the art of Mme. Pavlova. More than any other dancer she makes one forget the material body, and one is conscious only of the infinite grace, poetic imagination and truly spiritual quality of her interpretations. Mme. Pavlova and her excellent supporting company aroused the enthusiasm of her audiences throughout the week. Of the newer ballets we liked Autumn Leaves best, the conception being an unusually beautiful one and the adaptation to Chopin's music proving very effective indeed.

MUSIC BY BRIDGE AT SYMPHONY CONCERTS.

Frank Bridge, the British composer, was the guest of Pierre Monteux and the Symphony Orchestra at the third pair of concerts, Friday afternoon and Saturday evening, in Symphony Hall. Mr. Bridge conducted in his own suite, The Sea, in four movements—Seascape, Seafoam, Moonlight and Storm. Mr. Bridge's music is well written and generally effective; but music of the sea always tempts comparison with the compositions of earlier masters inspired by the same subject, and it cannot fairly be said that Mr. Bridge's sea reaches the high tide of inspiration attained in Wagner's Flying Dutchman, Rimsky's Scheherazade or Debussy's La Mer. Of greater interest was a group of three Old Dances and Airs for the Lute, freely arranged by Respighi and played for the first time at these concerts. The Italian composer has retained the old charm of this delightfully simple music and it has a ready appeal. Noteworthy indeed was the performance, the solo passages by Mr. Longy and Mr. Bedetti in the charmingly wistful middle portion being memorable. For the beginning of this third program Mr. Monteux played the first symphony of Sibelius—music songful and savage, tender and strong, with the rugged primitive quality that one associates with the music of the Finnish master.

FELIX FOX IN OLD PLEASURES.

Felix Fox, the admirable pianist of this city, gave a recital November 1, in Jordan Hall. Mr. Fox was heard in an unconventional and highly interesting program, well designed to illustrate the qualities which have given him his prominent rank among American pianists. In detail it comprised these numbers: prelude and fugue, B flat major, B flat minor, Bach; prelude, F major, Debussy; preludes, B flat major and E flat major, Chopin; B flat major, Rachmaninoff; Paysage maritime, Cras; Ballet des Ombres Heureuses, Gluck-Friedman; Ce qu'a vu le veau d'ouest and Des pas sur la neige, Debussy; Feux Follets, Liszt; Ballade, A flat major, Chopin; Isolde's Love-Death, Wagner-Liszt; Capriccio, B minor, Brahms; Cordoba, Albeniz, and concert study in A minor, Dohnanyi.

It is to be regretted that Mr. Fox does most of his concert playing in cities outside of Boston, for he is a pianist of uncommon abilities. Listening to him one has a comforting sense of security that all will go well. He has achieved a technical surety that lulls the critical faculties. A serious musician, he truly understands the music he plays and respects it too much to put his understanding on exhibition with visible evidences of its difficulties. Thus, while there are some pianists who would give the appearance of storming high Heaven, in playing Liszt's version of the Liebestod, while distorting rhythm and failing to produce anything like the command of tonal color that less displayful interpreters have, Mr. Fox scorns personal display and lets the music per se reflect such emotions as he feels. This pianist was one of the first champions of Debussy and he remains one of the great interpreters of the French master. His playing of Bach is always a delight since he is a musician first and a pianist afterward, with a splendid conception of the structure of music. Mr. Fox has a loyal following in Boston and one of the largest audiences which Jordan Hall has held this season applauded him warmly throughout the evening.

MARION KINGSBURY PLEASURES IN RECITAL.

Marion Kingsbury, soprano, gave a recital Saturday afternoon, October 27, in Jordan Hall. She was assisted by Mrs. Dudley Fitts, who played sympathetic accompaniments, and Albert Sand, the first clarinetist of the Boston Symphony Orchestra. Mrs. Kingsbury arranged a program unhackneyed and exacting in detail as follows: Sebben Crudele, Caldara; Deh Piu a Me, Bononcini; Amor Celeste Ebbrezza (from Loreley), Catalani; Under the Greenwood Tree, Castelnuovo-Tedesco; It Was a Lover and His Lass, Castelnuovo-Tedesco; Tranquillity, Scott; Midwinter Madness, Gerald Williams; Black Roses, Sibelius; The Mist on Spangbro, Sjogren; An Old Dutch Painting, Stenhamer; I Love a Flower, Stenhamer; The Three Holy Kings, Lange Muller; Lullaby, Frederick Ayers; La Pastorata, Arr. by Schindler; Epigramme, Goossens; Never Love Unless, Louis Gruenberg; The Moon Has Lifted Her Silver Crest (with obligato), Sjogren.

Mrs. Kingsbury created a highly favorable impression on her hearers. She has an agreeable voice, which she uses with considerable skill, and her singing is marked by excellent enunciation and an understanding of musical form. Of perhaps greater importance, however, is that, unlike most young singers, Mrs. Kingsbury's words as well as music have significance and she has the ability to sense

and communicate the mood of her songs. The soprano had a genuine success with her audience. Mrs. Kingsbury ought to go far in her art.

MYRA HESS HAS BRILLIANT SUCCESS.

Myra Hess, the charming English pianist, played for the first time in Boston on October 31, in Jordan Hall. Miss Hess was heard in these pieces: three preludes and fugues (Book 1) D minor, B flat minor, C sharp minor, Bach; sonata in B flat minor, Chopin; Papillons, Schumann; La Cathedrale engloutie, Voiles, La fille aux cheveux de lin, Poissons d'or and Jardins sous la pluie, Debussy.

To those familiar with the great art of Miss Hess it will not be a surprise to learn that her concert of last Wednesday merely added another to the long string of successes which she has had in other cities. Miss Hess has such a complete command of tone and technique that one is not aware of the means by which she achieves her ends. The listener feels only that he is in the presence of one of the chosen ones, a genius at music-making, with the gifts—technical, musical and temperamental—which contribute to the recreation of whatever music she plays. Add a charming presence and a manner of quiet authority and it is easy to understand the loyalty of her admirers. We look forward eagerly to her coming appearance as soloist with the Boston Symphony Orchestra.

SCHUMANN HEINK ATTRACTS LARGE CROWD.

Ernestine Schumann Heink, contralto, attracted a capacity audience to her recital Sunday afternoon, October 28, in Symphony Hall. She sang: Handel's Lascia ch'io Pianga, Brangaene's Call from Tristan and Isolde, Erda's Invocation from Das Rheingold, Schubert's Die Allmacht, Fruhlingsfahrt and Widmung by Schumann, Franz' Gute Nacht, from Brahms' The Sapphic Ode and six Gypsy songs, Have You Seen Him in France and Someone Worth While, by Ward-Stephens; O'Hara's There Is No Death, Sweetheart, by Humphrey Stewart; Hueter's Dreamland Gates, and a Bolero by Ardit.

The contralto was assisted by Florence Hardeman, an admirable violinist, who disclosed truly commendable abilities in a group of pieces from Pugnani-Kreisler, Schubert-Wilhelm, Kreisler and Bazzini.

It was the same old story. The art of Mme. Schumann Heink has hardly been impaired by advancing years. Her voice is still rich and full, her use of it always excellent and her singing musically and convincing. Her remarkable performance of the airs from Tristan and Rheingold offers a standard by which all other Wagnerian contraltos may be judged. Needless to add, Mme. Schumann Heink stirred her tremendous audience to enthusiastic applause and the program had to be considerably lengthened.

FISK JUBILEE SINGERS GIVE INTERESTING CONCERT.

The quintet of Fisk University singers gave a concert of unusual interest Sunday evening, October 28, in Symphony Hall. The program was made up of Negro folk songs in-

cluding: Steal Away, There Is a Light Shining in de Heaven, I Want to Be Ready, Kentucky Home, Go Down Moses, Hear de Lambs A-Crying, Roll, Jordan, Roll, Keep Inching Along, I Couldn't Hear Nobody Pray, Lord, I Want to Be a Christian, Swing Low, and several encores, among them Carry Me Back. The singers were James A. Myers, Carl J. Barbour, Mrs. James Myers, Horatio O'Bannon and Ludi D. Collins. Mr. Myers, their altogether admirable leader and tenor soloist, recited several poems of Paul Lawrence Dunbar with marked success.

To have heard these singers is a memorable experience, for they have the power to portray vividly the sorrows and sufferings, the hopes and aspirations and more particularly the faith of the Negro slave as reflected in these plantation melodies. If any criticism might be offered it would be that the program could possibly have been better varied through the introduction of the more humorous spirituals. The Fisk singers were warmly welcomed by a good sized audience.

SISTINE CHOIR HEARD AGAIN

The Sistine Chapel Choir, which had a splendid success here a few weeks ago under its admirable leader, Mgr. Antonio Rella, returned for a second concert October 29, in Symphony Hall, and repeated its early success. The program included, as before, music of the church by composers ranging from Palestrina to Perali. The singing of Mgr. Rella's well trained choir again excited praise through its command of the technical aspects of choral singing, as well as the fine sense of style and dramatic fervor that characterize their performances.

YOUNG PEOPLE'S SYMPHONY CONCERTS

Pierre Monteux opened his series of concerts for the younger generation with a pair of concerts, October 30 and 31, in Symphony Hall. The seats were distributed through the schools of greater Boston at a uniform price of thirty-five cents. The program was well chosen for concerts of this character, including the overture to Weber's opera, Der Freischütz; an air and gavotte, from Bach; Beethoven's fifth ballet, The Creatures of Prometheus; Smetana's symphonic poem, The Moldau; the Pizzicato movement from Tchaikowsky's fourth symphony; two fragments from Ravel's Mother Goose and the stirring Rakoczy March of Berlioz. As a welcome innovation, Thomas Whitney Surette, the most interesting lecturer on music that we have ever heard, spoke briefly about the pieces to be played, thus supplementing Mr. Burk's more elaborate notes that had been previously distributed among the children who were to be present. The orchestra played with its accustomed skill, and the large crowd of young people that attended the concert was attentive throughout the program reserving enthusiasm for the more colorful pieces.

DURELL QUARTET AND HARRISON POTTER

The Durell String Quartet—Mmes. Durell, Sweet, Gordon and Ridley, gave a concert of chamber music October 30, in Jordan Hall. The program comprised a quartet of Mozart in F major, Gliere's quartet in A major, and with Harrison Potter, the excellent young pianist of this city, Faure's quartet in G minor for piano, violin, viola and cello.

Miss Durell's quartet, which has been favorably heard at concerts of the Boston Flute Players' Club, proved itself a skilful and intelligent group of musicians. They were more effective in the smooth flowing music of Mozart and in the

(Continued on page 64)

D'ALVAREZ PRAISED BY ROYALTY

Three London Recitals Create Unprecedented Enthusiasm

"How wonderful you are!" exclaimed Queen Mary to Marguerite D'Alvarez at a special command audience, following her recital in Queen's Hall, London, which was graced by the presence of Great Britain's royal sovereigns and thereby transformed into an event of regal significance. Having been born and educated in England, this artist has become a popular idol there. As the daughter of the former Peruvian minister, the god-child of a Colombian ambassador and the court singer to the King of Belgium, it is no strange thing for Mme. D'Alvarez to be associated with royalty and the upper strata of society.

Her success has even been phenomenal in London, where she was the only woman ever honored with an invitation to sing in Westminster Abbey and where her recitals partake of the nature of national functions. At her first concert, on June 14, according to cablegrams, she made a most triumphant reappearance, receiving an overwhelming ovation from a capacity house. She was in glorious voice and had to respond with seven encores to the demands of a cheering crowd that filled the auditorium, overflowing onto the stage. The second, on July 10, was even more characteristic—a great ovation in the presence of the King and Queen.

Following a vacation at Maribad, the great contralto was induced to delay her departure for America long enough to give a third recital in London which took place on October 29, two days before sailing on the Olympic. The cables stated that this also was an unprecedented success with a capacity audience filling Queen's Hall and venting

its enthusiasm most vociferously. Upon arrival, Mme. D'Alvarez will prepare for her tour of this country, which will open with a recital in New York on November 20.

R. S. B.



© Kessler.

MARGUERITE D'ALVAREZ

THE WAY TO SING

How Frantz Proschowsky Solves the Eternal Question

The one perplexing question of the present day in the realm of vocalism is, how to sing? An investigation into the reason why it should be necessary to ask such a question discloses the fact that there are fewer great vocalists today than ever before in the history of the song art, and also that there is little indication of a reformation.

Mme. Galli-Curci, when asked why there were so few great singers of the present generation, correctly diagnosed the case by replying that it was because there are so few great teachers. Certain it is that good singing depends wholly and irrevocably upon good teaching. Such being the fact, we have the corollary that the plethora of bad singing foisted upon an indulgent and patient music loving public is the result of bad teaching. No one needs to be told, in this day, that teaching singing has degenerated into a business instead of being steadfastly upheld as a scientific art, or that the multitudinous coterie of vocal practitioners is composed of many who have failed to make good in other lines, including pianists, accompanists, *passé* singers, vocalists who have lost their voices and those who never had any, so that the noble art of teaching people how to sing has become a trade in which any and all may turn for a living, when other avenues close upon them.

Should you hint to these that they are taking chances with their pupils by reason of their lack of inexperience and knowledge, to say nothing of their inability to train and develop the voice properly, or suggest that teachers should be compelled to pass a test and demonstrate their ability before being permitted to engage in the work, just the same as do doctors and lawyers, there would arise a general cry of protest.

So the only recourse the pupil has is experiment. In olden times, the real masters were universally known and the great singers of the past were pupils of these masters. Where are the masters today? A serious student in New York would hardly know just what to do without guidance in the selection of a proper instructor. It would be folly to assert that there are no good teachers, but at the same time, it is true that they are lost in the multiplicity of poor teachers that throng and thrive in the metropolitan city. Experiment is a dangerous expedient. To go about from teacher to teacher, vainly trying to find a master, is certainly hazardous and in most cases, results in either a ruined organ or the abandonment of a career. Many singers and teachers have written books on how to sing, but one can no more learn how to sing, or how to play an instrument from books than they can learn to swim or play golf or

billiards. Books can give the principles and lay down the laws, but only practice with an able instructor will produce satisfactory results.

Those interested in and associated with the vocal art have recently become acquainted with a small volume, *The Way to Sing*, by Frantz Proschowsky, formerly of Chicago, but now residing in New York. Having spent the major part of his life in research, study and practice of the voice, he embodied the results of this long and careful investigation in a work that immediately discloses him as a scholar, an observer, and a master. Many years in preparation, this little book was withheld for eleven years before printing, and as it comes from the press without alterations or corrections, it may be inferred that its author is fairly well grounded in his ideas if they have undergone no change in these many years. A firm foundation and a conviction born of the truth as he found it, is duly therein registered and the reader is impressed with the fact that here is one who speaks also with authoritative knowledge. It is not the purpose of this article to dwell further with this important contribution to musical literature, but to set forth more particularly some facts and features concerning the life of its author.

Frantz Proschowsky was born in Copenhagen and like the other juvenile members of the family, was given a sound musical training. Ludwig Schutte, the well known pianist, presided over the musical health of the home and at frequent intervals administered to each of the children, in turn, his or her musical dose. Proschowsky's father, a church and oratorio tenor, was Hungarian, his mother French-Swedish. Frantz inherited musical talent and had the advantage of a musical environment. His first impression of the sublimity of the vocal art was when, at

the age of five, he heard Christine Nilsson. At the age of eighteen, he came to America with his brother, a physician, now established in Nice, making his initial entry into the musical affairs of the New World by securing a free scholarship offered at the Columbia College School of Music in Chicago, where he studied under Max Bendix, Seebeck, and Duvin Duvier, Manuel Garcia's first assistant at the Royal Academy, London. The young man had an excellent baritone voice and was encouraged by Mme. Nordica with whom he enjoyed most pleasant vocal associations. Possessing an impelling urge to get at the root of the vocal art from primal sources, he traveled in Europe, devoting much time to study in France, Italy and Germany, in an endeavor to ascertain, through diligent perusal of the works of the great singing masters and vocal literature,



Bain News Service.

FRANTZ PROSCHOWSKY'S STUDIO

the whole truth about the singing voice. Having acquired this knowledge, formed his opinions and made his deductions, he embodied the essence of this labor and thought into the book above mentioned.

Prior to 1904, he sang professionally in 155 cities of America and then returned to Europe to gain experience in teaching. He maintained studios in Paris, Florence, Milan and Berlin, spending seven years in the latter place where, during his last season (1914), he placed thirteen pupils in opera companies, including those of Munich, Hamburg, Vienna and Charlottenburg (Berlin). Owing to some difficulty connected with his passport, although an American citizen, he was interned in Germany's capital until two months before the armistice. Returning to the United States, four years ago this coming November, Proschowsky established himself again in Chicago as a vocal instructor. Through the instrumentality of his friend Josef Lhevinne in 1922, he was introduced to Homer Samuels, husband of Mme. Galli-Curci, with the result that, when the diva heard of his work, she expressed a desire to read the manuscript, and, this having been done, she came naturally to the conclusion that one who knew so much about her art would be a valuable and helpful consultant. He interested her in his elucidations regarding singing and, on January 6, 1923, was invited to confer with her at her hotel during her opera season and since then has been her constant vocal adviser.

That the world's most celebrated living coloratura should impose this confidence in him, is testimony sufficient that he understands the subtle intricacies of the human voice and has solved the elusive problem of how to sing. This question of how to sing, to Frantz Proschowsky means merely getting at the way to sing, and that way is based on the proposition that there is no lost art or refound art of singing, that the voice (as we term it) is a gift, and that manufactured voices do not exist. The main principles laid down by him are based on indisputable facts and his whole thesis is opposition to everything unnatural in the study and practice of the art. "Nature alone has provided the true method of singing," he declares, and adds that "to learn to sing means to learn to hear." Facts, not fancies, form the foundation of his teaching, his aim being to convert abstract knowledge into concrete knowledge and upon that develop individuality. That one possessed of such information and ability will beget the confidence of many desirous also of getting at the heart of the flower instead of casting about in unfathomable waters, will be welcome to New York, goes without saying. There is an aching void everywhere and anywhere in this great, eager, hoping world for one who can point out the way to sing and thereby give others the key to how to sing. C. LeM.

Milan Lusk's Technic Called "Colossal"

Milan Lusk, the young Bohemian violinist, appeared at a private musicale in Evanston, Ill., with Clarence Eddy at the piano. Mr. Lusk had just returned from his recital in Lanark, Ill., which proved unusually successful. The Lanark Gazette said regarding it:

A large audience representative of the music lovers of Lanark and vicinity assembled Monday evening to show their appreciation of the presence of the eminent Chicago violinist, Milan Lusk, and his accompanist, Helen Leefelt. Milan Lusk opened the program with a group of effective numbers and closed with the Spanish Dance of Sarasate. Mr. Lusk's appearance has been likened to the great Paganini, and his command of violin technic is indeed colossal. This was in evidence in the Vieuxtemps D minor concerto, which is one of the outstanding classics of the violin repertory. The audience proved to be very responsive and Mr. Lusk was most generous in adding several encores.

Hofmann's Record

Six appearances in eight days are on Josef Hofmann's schedule between November 5 and November 12. On November 5 he played in Detroit, on November 7 in Rochester; on November 8 and 9 he plays the Beethoven G major concerto with the New York Symphony Orchestra; on November 11 he plays in Boston, and on November 12 in Elmira, N. Y.

"A tenor of such lovely quality, and so musically skillful—a truly gifted and most valuable artist."—(St. Paul Pioneer Press.)

Frederick Gunster.
TENOR

Management: R. E. JOHNSTON, 1451 Broadway, New York

REINALD WERRENATH

The Great American Baritone

is featuring on his concert programmes this season the following Negro Spirituals by R. Nathaniel Dett—

"I'M SO GLAD TROUBLE DON'T LAST ALWAYS"
"O THE LAND I AM BOUND FOR"
"SOMEBODY'S KNOCKING AT YOUR DOOR"
"FOLLOW ME"

AND

"ON THE ROAD TO MANDALAY"

By Oley Speaks

THE JOHN CHURCH COMPANY

109 West Fourth Street, Cincinnati

318 West Forty-sixth Street, New York City

"The House Devoted to the Progress of American Music"



MANA-ZUCCA
COMPOSER - PIANIST

A Characteristic Piano Piece
Suitable for Concert

ZOUAVES DRILL

Published by John Church Co.

Featured by the
great pianist

ALEXANDER
BOROVSKY

Send to any of her publishers (Boston Music Co., John Church Co., Enoch & Sons, Carl Fischer, G. Schirmer, Inc.), for a complete list of her compositions, comprising works for piano, voice, violin, cello, orchestra, band, chorus, children's songs, etc. (Chickering Piano)

(Ampico Records)



Hixon-Newman, K. C., Mo.

P
A
U
L

ALTHOUSE

LEADING AMERICAN TENOR, FORMERLY METROPOLITAN OPERA COMPANY

AND

MIDDLETON

A
R
T
H
U
R

LEADING AMERICAN BARITONE, FORMERLY METROPOLITAN OPERA COMPANY

TRIUMPH IN NEW YORK RECITAL AT CARNEGIE HALL ON OCT. 24

"AN EVENING OF SUPERIOR SINGING TO A CROWDED AUDITORIUM."—*New York Tribune*."THERE WERE MANY ENCORES."—*New York Herald*."IN DICTION, DRAMATIC INSIGHT AND MUSICIANSHIP THE WORK OF BOTH ARTISTS SHOWED MERIT FAR ABOVE THE AVERAGE."—*New York American*."ENTHUSIASM WAS GREAT, AND A FILLED HOUSE SEEMED TO SHARE THE SAME PASSION FOR DOUBLE-HEADERS THAT CHARACTERIZES OTHER FIELDS OF ENDEAVOR."—*New York World*."ALTHOUSE STANDS IN THE FOREFRONT OF TENORS—MIDDLETON IS UNDOUBTEDLY ONE OF THE MOST POPULAR BARITONES ON THE CONCERT STAGE."—*New York Telegraph*."NOT ONLY DID THEY SING DUETS IN PERFECT AMITY, BUT THEY SHARED SOLO HONORS AND AN ADMIRABLE ACCOMPANIST AS WELL."—*New York Sun and Globe*."IF THE AUDIENCE SHOWERED ENTHUSIASTIC AND PROLONGED APPLAUSE ON THE ONE, PROLONGED AND ENTHUSIASTIC APPLAUSE WAS THE PORTION OF THE OTHER."—*New York Mail*.

"Two fine singers were heard in joint recital last night. Their program was not that of two fledglings trying their vocal wings on a tolerant audience, but an evening of superior singing to a crowded house. Pure phrasing and diction, with interpretive intelligence and excellent voices, gave their opening number a ringing beauty and set the pace for the succeeding numbers. Both singers gave encores to the persistent demands of the audience and in other ways contributed to the good reputation which each enjoys as a singer of high rank."—*Lawrence Gilman, New York Tribune, Oct. 25, 1923*.

"They recalled seasons at the Metropolitan, not very long ago, when each of these talented Americans was heard in leading operatic rôles. Musically neither has changed much since then, unless it is to have added to the richness and mellowness of their vocal equipment. In diction, dramatic insight and musicianship the work of both artists showed merit far above the average."—*Grena Bennett, New York American, Oct. 25, 1923*.

"Althouse and Middleton proved to the evident satisfaction of a crowded Carnegie Hall last evening that if it is good to hear one capable singer it is better to hear two. Both of these former members of the Metropolitan Opera Company have pleasant, natural

voices, an easy, effortless style, and considerable powers of interpretation. Their diversified programme gave each equal opportunities for displaying his gifts."—*Pitts Sanborn, New York Mail, Oct. 25, 1923*.

"Although a barytone of rich middle register, Middleton's upper notes came free and fair. His flexibility led him through Purcell's 'Passing By' with ease, as an encore, and his dramatic sense told in another unannounced selection by Hans Hermann. It was a virile but delicate performance. Althouse resembles his colleague in that his lower voice is as barytonic as Middleton's upper register is tenorial. He proved eminently satisfying, secure in his efforts, ingratiating in his tones, intelligent on his interpretations."—*Gilbert Gabriel, New York Sun and Globe, Oct. 25, 1923*.



© Underwood & Underwood.

EXCLUSIVE MANAGEMENT:

HAENSEL & JONES

AEOLIAN HALL, N. Y.

IMAGINE a cloudless Indian sky, the dusty palms, motionless in the hot air, the gayly clad natives in the crowded Bazaar, idling and bartering. From out the monotonous confusion of sound comes the thin nasal whine of the snake-charmer's flute, accompanied at intervals by the fitful rattle of the "monkey-drum." For wherever there is a chance of collecting a crowd of spectators from whom may be extracted a few "pice" (money), the snake-charmer is found.

We follow the crowd to the source of the music, and find a group of dusky, saffron clothed, and turbaned, impish-faced tamers of serpents, squat before their flat wicker snake baskets. Slowly the lids of these baskets are lifted by the heads of the cobras as they emerge to the call of the flute. The lids at last fall aside, and the reptiles weave backward and forward in a sort of rhythm weirdly in keeping with the plaintive tune of the scrannel-pipe.

Is there an affinity between the charmer and his cobra? Do they share a subtle understanding? After witnessing many such scenes, we are inclined to believe there is. At any rate there is a sufficient air of mystery and fascination about them for us to prefer to believe that there is much



— SNAKE CHARMER'S THEMES
recorded by Lily Strickland.

that is inexplicable in the affinity of these queer men and their snakes.

SNAKES ARE EVIL SPIRITS

The origin of snake-worship dates back to the pre-Aryan belief that the spirits of the dead enter snakes to harm their enemies, and that snakes are powerful creatures to be dreaded and propitiated. There are shrines built to snake gods and goddesses in India. The Naga-Panchami is a great Hindu festival held in December in honor of snakes, especially the Naga or Cobra, called the "good snake." On these ceremonial occasions, the natives place offerings of milk and food before the haunts and shrines of serpents. The poisonous cobra is honored by his devotees and because of his powerful and deadly qualities is worshiped with sacrifices. India has an infinite number of legends connected with the Naga cult. They are involved in a thousand tales of

MUSIC OF INDIA

Snake Charmers

Second Series, No. 2

By Lily Strickland

Copyright, 1923, by The Musical Courier Company.



Snake Charmers.

(The man at the right has a "monkey drum" in one hand, a lizard in the other.)

mystery. Lamia, the serpent woman dates from the most ancient Eastern lore. Vishnu, the Preserver and second god of the Hindu trinity, is pictured as resting upon a huge cobra, which with its tail in its mouth is the Hindu symbol of eternity and infinity. The word Ananta or Nag means the eternal symbol of Immortality in Hinduism.

Christendom has long used the snake as a symbol of the spirit of evil in religious allegories. But in India the snake is a real daily menace.

And death is in the garden waiting till we pass,
For the Krait is in the drain-pipe, and the cobra in the grass.
—Kipling.

stitious fear, which amounts to worship, hold the Eastern mind in thrall.

"He (the snake), is the necklace of the gods; he can give gems to the poor; he is the guardian of priceless treasures; he can change himself into manifold forms; he casts



Snake Charmer
playing the Poonzi.

his skin annually and thus has the gift of eternal youth; he can make milk, fruit, bread, and all innocent food stark death when he chooses to pass over them; he is of high caste, he is in the confidence and counsel of gods and demons, and when the great world was made he was already there."
—Lockwood Kipling.

THE VAGABOND SNAKE-CHARMER

But let us study the only man in India who can master the cobra. He is the despised and out-casted snake-charmer and juggler, a vagabond creature lost beyond the pale of society. And herein lies one of the many inconsistencies and paradoxes of India, that the associate and master of the divinely regarded snake should be a social pariah. The snake-charmer's trade is hereditary. He deals especially with the cobra, one of the deadliest of the species serpents. Like the conjurer, he is a nomad of degraded cast, roaming the



Snake Charmers at Work.

A fine specimen of the hooded cobra, deadliest of all snakes, in the center basket.

country at will, never remaining long at one place. His meager belongings are placed upon a beast of burden if he is fortunate enough to possess one, and he and his family live a gypsy life, feeding and seeking temporary shelter as they may, and subsisting upon the proceeds of their itinerant performances. They are a strange and peculiar people, following their own laws and customs, having little respect for orthodox Hindus. They are wild and intemperate, living to themselves, clannishly revelling in the poverty of their estate and the freedom of their minds.

These charmer folk are regarded by the ignorant peasants as magicians to be feared and distrusted, but no jungle or "busty" dweller fails to avail himself of the snake-charmer's services when he is in the vicinity. One of the offices of



POONGI—THE SNAKE CHARMER'S GOURD FLUTE.
Drawn by Lily Strickland.

these charlatans is to rid the people's houses of the snakes which inhabit their thatched roofs. Those who employ the services of these men for this purpose, are, however only too frequently themselves victims of trickery. The wily snake-charmer places one of his own tame snakes in the house he intends clearing, and as he plays his familiar tune, the cobra, recognizing his master's call, comes crawling out straight into the waiting basket. The invariable understanding is that the charmers must be given alive, the snake or snakes which emerge from the house. Thus his trained cobra is kept for another day. The charmer pockets his fee, recovers his valued snake, and walks away with his tongue in his cheek to enjoy the profits of his quackery.

These men combine the profession of jugglery with snake-charming, and augment their meager shows with a comple-

ment of acrobats and jugglers who perform astounding gymnastic feats and legerdemain. One of their favorite stunts is to discover a snake out of thin air.

The peculiar sect of Hindus who pose as snake catchers, to this day practice their calling upon the gullible villagers who are too stupid to realize that they are dupes. As high caste Hindus will not kill snakes, and low caste ones are too apathetic and superstitious, the business of ridding India of the snake menace is a slow process. The only creature who will kill snakes and collect bounty is the outcasted jungle dweller and the fearless snake-charmer.

THE CHARMER'S FLUTE

The hereditary snake-charmer plays upon a hereditary gourd flute. It is called the "Poongi," and is made of a gourd with two reeds inserted, one of which is pierced with finger holes. This combination of flute and gourd has been developed into a kind of Indian bag-pipe. Examples in the Calcutta Museum having as many as nine reeds of varied

lengths are on exhibition. The tone resembles the oboe in its piercing, nasal, whining quality, but is heavier in quality. The sounds it emits are indescribable, and equally unforgettable. It is said that the snake-charmer weaves his own magic, and creates his own strange melodies, which are not put into musical notation, but handed down from generation to generation. The most peculiar quality of gourd-flute music, is that the gourd acts as a sort of sound chamber, and the extra pipe produces the drone effect, which is sustained throughout the playing of the melody. Even if this clever snake-charmer cannot make good his boast that he can attract wild snakes and draw them to serve him, it is true that he has control over the ones that we have seen him "charm." We like to think that the strange hooded-cobra is dancing to some strange idea of his own and his master's, that they share the secret of their own music. Verily there is magic in it, and the long drawn mournful cadences, dying away in the distances, insidious, alluring, reminiscent, awaken what strange echo in our hearts?



THE SNAKE DANCERS.
A company of snake charmers (Jaipur).

SAUL PRODUCED IN DRAMATIC VERSION IN HANDEL FESTIVAL IN HANOVER

Impressive Performance Enhanced by Huge Stage and a Moving Chorus Created by Dr. Hans Niedecken-Gebhard

Hanover, Germany, October 12.—As readers of the MUSICAL COURIER know there is a Handel renaissance in Germany. This movement, which had its inception with the Handel Festival in Goettingen about three years ago, is gradually spreading so that now operas like Julius Caesar, Rodelinde, and Ottone have been produced not only in Goettingen but also in several of the leading cities of Germany as well. Sunk into oblivion for years, these old masterpieces which prove Handel to have been a first-rate dramatic genius, owe their resurrection to Dr. Oskar Hagen, professor of the history of arts in the University of Goettingen.

But Handel's dramatic genius, after all, had its greatest demonstration in his oratorios. Their latent theatrical value has long been recognized by scholars. Yet not until today has anyone had the courage to produce them as what they really are—spiritual dramas. Today, two centuries after the oratorio, Saul, was composed, Dr. Hans Niedecken-Gebhard, an associate of Dr. Hagen's in the Handel Festivals, and stage director of the Hanover Opera, has at last made the experiment. Inspired by the great thought which ruled the epoch of musical renaissance, namely the reawakening of the ancient Greek drama (a thought conceived in the Academy of Florentine Nobles during the sixteenth century), Dr. Niedecken-Gebhard presented the oratorio of Saul in dramatic form on a modern stage. In doing so he has not only made a great step forward in the interest of Handel's cause, but has also succeeded in leaving his name indelibly inscribed in the archives of stage management.

HUGE SPACE MAKES POSSIBLE IMPRESSIVE MASS SCENES.

Another factor which may have helped to inspire the daring undertaking, beset as it was with innumerable difficulties, was the environment in which the performance took place. The huge cupola hall of the Hanover Stadthalle, were it minus a roof, might easily be taken for one of the ancient Greek theaters as we know them from the ruins. Dr. Gebhard evolved a mise-en-scene for this hall which occupied not only the space known in ancient times as the "orchestra," but about one-fourth of the floor space as well. Naturally this great space allowed a much freer and more effective presentation, especially in mass scenes, than would be possible on a concert stage. Much more important in my opinion, however, was the clarity and impressiveness with which the inner meaning of the work was revealed; the tragedy of the lonely King Saul, desolate and filled with despair after losing faith in the world as well as in himself.

When he appeared on the huge stage, solitary, tall in stature, cloaked in a blood-red robe, and with features as tense as those of an ancient mask, an outward effect was achieved which, in spite of its simplicity, reached a superlative dramatic climax. And yet it is Handel's music, with its powerful and innate dramatic force, which made possible the apex of dramatic strength. After witnessing such a performance as this, it seems too ridiculous to return to the accustomed, concert performance where Saul, attired in evening clothes, arises from a chair to sing his impressive arias.

ADVANTAGES OF THE MOVING CHOIR.

One device used in the performance, namely a moving choir, was an original creation of Dr. Niedecken's. This

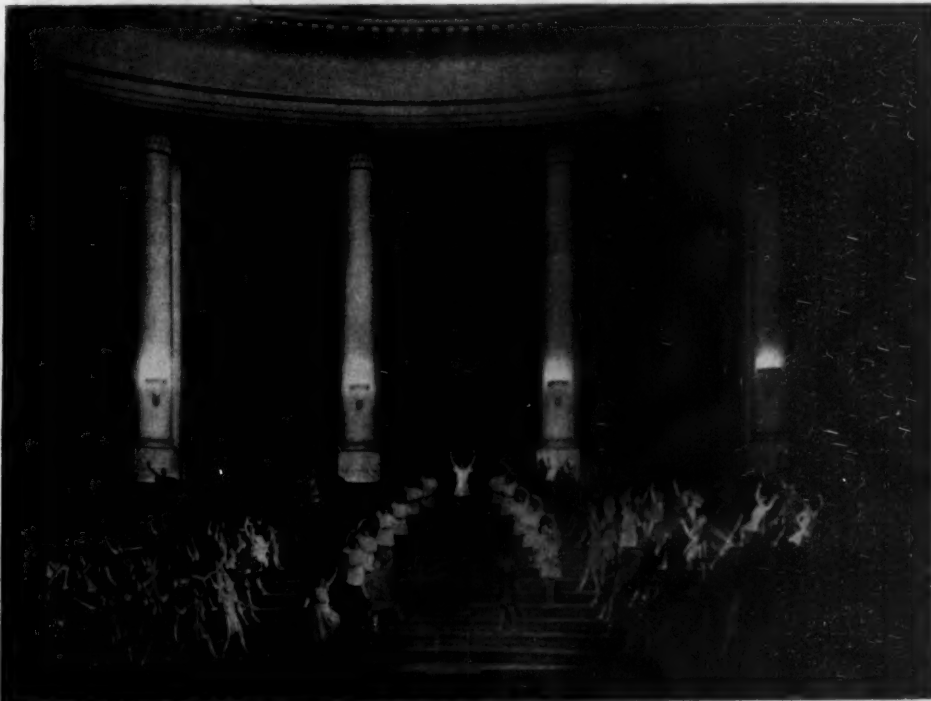
mixed chorus with the aid of simple dance movements and gestures naturally helped to depict the action of the play, but what is more important, it aided materially in clearly defining it. With the assistance of the moving choir it is possible, even during the choruses, to prevent disruption in the scenic happenings and at the same time to reveal the spiritual depth of the music so that in general the effect is extraordinarily enhanced and co-ordinated. Furthermore the moving chorus makes possible a unification of the two forms—drama and oratorio—thus alleviating the danger of confusion. That a moving chorus is not only invaluable for the presentation of the oratorio was proved when it was used in conjunction with the performance of the operas—Julius Caesar and Otto and Theophano—given in the Stadttheater as part of the three-day festival.

Rudolf Schulz-Dornburg was the musical director of Saul and Julius Caesar, and, while he did not have especially good material at his disposal nor sufficient time to perfect the ensemble, he accomplished all that was within

human power under the circumstances. In justice to Handel and also to Dr. Niedecken-Gebhard it is to be hoped that at the next performance these shortcomings will be overcome.
DR. ADOLF ABER.

Reading Choral Society Rehearsing Under N. Lindsay Norden

The Reading Choral Society (200 mixed voices), N. Lindsay Norden, conductor, is preparing for its first program of the season, to be given on December 20 in the Strand Theater, Reading, Pa. The society will depart from its usual plan of giving one large work and will be heard this time in several short works, supported as usual by Philadelphia Orchestra men. The program will include Brahms' Song of Destiny, Liszt's Thirteenth Psalm, Reinecke's Evening Hymn, and one or two other works of like calibre. This society has now been in action for four seasons with very little change of membership, with the result that it has grown musically until it now stands among the best musical organizations of its kind in the country. The chorus is especially efficient in the field of a cappella singing, and a number of such works will be offered for the second concert. The third concert will consist of a performance of Verdi's Requiem with orchestra.



SCENE SHOWING SAUL (CENTER) AND THE MOVING CHOIR
in the first presentation of Handel's oratorio in dramatic version at Hanover, Germany. (Edmund Lill photo)

Georg Schumann Coming for North Shore Festival

Georg Schumann, the famous composer and conductor, is coming to America to conduct at the next festival of the North Shore, which takes place next year the last week in May at the Patten Gymnasium, Evanston, Ill., as heretofore.



GEORG SCHUMANN

fore. Mr. Schumann will conduct a new choral composition which he is writing for the occasion. The new work will last about thirty minutes. He is also composing a symphony on a theme by Handel, to be dedicated to the North Shore Festival Association. Mr. Schumann will conduct both choral and orchestral works at the festival. His appearances are scheduled for Wednesday, May 28, and Friday, May 30. The gifted composer is being brought to America for this occasion. He will arrive in New York about May 15 and in Chicago probably the next day to conduct rehearsals on both choral and orchestral work. He has written five motets which will be sung by the A Cappella Choir at the festival. During the months of June and July, Mr. Schumann will teach counterpoint and composition at the Chicago Musical College.

Georg Schumann's activities in Germany are too well known to readers of the MUSICAL COURIER to need introduction at this time. He is director of the Berlin Singakademie since 1900, in which year he was made Royal professor. He has composed a great many works, several of which have been produced in America. He has composed a symphony in F minor, op. 42; a symphony in B minor, and much music in other forms. His choral work, Ruth, has been presented in America by the most important choral societies in the land, and his coming to the Evanston Festival and to the Chicago Musical College will add eclat to the 1924 musical season in Chicago and vicinity.

Calve at Carnegie Hall November 13

Emma Calve will make her first New York appearance of the season in a song recital in Carnegie Hall, Tuesday

evening, November 13, under the auspices of the Bethany Day Nursery. On this occasion Mme. Calve will sing a song, the words of which were written by herself and the music especially composed for her by John Alden Carpenter. Mme. Calve is leaving New York shortly after her recital for Canada, where she is booked for a tour, returning by way of Burlington, Vt., for an engagement there.

Lorenz Prize Winners

The response to the announcement of the three prizes offered in the Lorenz anthem contest, brought a much greater number of competing manuscripts than any previous contest and the difficulty of determining the prize winners was correspondingly increased. The intervening vacation also delayed the final decision.

The first prize of \$150 goes to Gordon Williams, 33 Prospect Street, Beacon, N. Y., for the anthem, Oh, That I Had Wings! The second prize of \$100 is awarded to William Drobbeg, 457 Jefferson Street, Milwaukee, Wis., for the anthem, Love, That Wilt Not Let Me Go. Powell Weaver, 2762 Charlotte Street, Kansas City, Mo., wins the third prize of \$75 with his anthem, I Will Lift Up Mine Eyes.

These prize anthems will appear in the March, April, and May, 1924, issues of the Choir Leader.

Frances Foster Gives Musicale-Tea

On Sunday afternoon, October 28, Frances Foster, the New York coach, gave the first of a series of musicale-teas at her attractive new studios on Riverside Drive. Princess Watahwaso charmed those present with several selections, which she rendered with rich and well placed voice. They were as follows: The Thunder Bird, Cadman; Navajo Blanket Song and Lullaby, Lieurance, and Robin Woman's Song and Canoe Song, from Cadman's Shanewis. Miss Foster was at the piano.

Among those present were Mrs. William Cowan, Mrs. Julian Edwards, Mr. and Mrs. James Massell, Lillian Graham, Charlotte St. John Elliott, William Simmons, Thomas McGranahan, Charles Bender, Josephine Vila and others. Mrs. Richard Price poured tea.

Frances Hall at Aeolian Hall November 9

Frances Hall, pianist, will give a recital at Aeolian Hall on Friday afternoon, November 9. Miss Hall first came to notice two years ago when she played with the New York Philharmonic Society under Mr. Strinsky in her home city, Erie, Pa. Soon afterward she was heard in several recitals in Pennsylvania and Western New York preparatory to the excellent display of her talents last season. She is a pupil of Ernest Hutcheson.

Roszi Varady Back from Europe

Roszi Varady, the popular Hungarian cellist, returned to the United States on the S. S. Paris, on November 9.

During the summer Miss Varady was a guest of Felix Weingartner, on the occasion of his sixtieth birthday, and also studied with him his new cello concerto. Miss Varady's first appearance here this season is scheduled for November 28, at Town Hall.

Borovsky's Second Recital November 14

Alexander Borovsky, whose American debut brought forth an artist of remarkable personality, will give his second and last recital of this season on Wednesday evening, November 14, at Carnegie Hall. His program for the second concert has a more popular appeal, and contains the Waldstein sonata by Beethoven, compositions by Schubert-Liszt, Chopin, Rachmaninoff, etc.

Orville Harrold to Sing Mana-Zucca Song

Orville Harrold, tenor of the Metropolitan Opera, will sing *If Flowers Could Speak*, by Mana-Zucca, at his concert in New Britain, November 18.

MABELLE ADDISON

Soloist—Bach Choir
FESTIVAL AT BETHLEHEM, MAY 25 and 26

The rich contralto of Mabelle Addison's full pure voice rang through the difficult measures of the solos.—*Philadelphia Inquirer*.

Mabelle Addison sang in perfect tune and with excellent artistry. Especially effective was Miss Addison's rendition of the *Agnus Dei*, the most beautiful of the solo numbers of the Mass.—*Philadelphia Evening Public Ledger*.

The *Laudamus Te* gave her the opportunity of exercising her rarely beautiful voice in a congenial role. The *Yui Sedes* gave Miss Addison, contralto, a fine opportunity for dramatic vocalization, and one in which she was interesting and enjoyable.—*Philadelphia Record*.

Her rich mellow voice has peculiarly gratifying quality. Unruffled by the technical complexities of the alto arias, she delivered her messages in a straightforward manner, mindful of the underlying sentiment. She had much to do and did it calmly and well.—*Bethlehem Times*.



Great credit is due Mabelle Addison. Her voice possesses both the volume and timbre needed for this serious undertaking.—*Bethlehem Sun*.

The *Laudamus Te* is one of the most difficult solos ever conceived and Miss Addison shone with seraphic glow and beeked each passage with a copious fragrance of pure mezzo tonality, and a pearly grace of musical exemplification. She will speedily become a pattern for others to follow.—*The Reading Herald-Telegram*.

Her capital opportunity came with the *Agnus Dei*. This aria is one of the supreme episodes in the Mass, and she rose to it with a realizing sense of the meaning of its penitential longing and heartfelt intercession. As the alto, she made a beautifully sympathetic foil, effecting a seamless merger with the soprano, and still not sacrificing her individuality.—*Philadelphia Ledger*.

Miss Addison's voice has gained volume, smoothness and beauty of quality in the past few years, and her work in both duets and solos was sincere and effective.—*Philadelphia Bulletin*.

RE-ENGAGED

Singing with BACH CHOIR, Ocean Grove Auditorium, August 11

Laurels were also accorded the soloists. Miss Addison gave a heart-touching rendition of the beautiful Bach aria, *Strike, O Strike, Long-Looked-For Hour*.—*Bethlehem Globe*.

Miss Fane and Miss Addison sang beautifully and expressively their duets and Miss Addison was particularly pleasing in the solo, *Strike, O Strike, Long-Looked-For Hour*.—*Bethlehem Times*.

Address M. C. ADDISON, 411 Knabe Bldg., New York

Touring Representative, Concert Management Arthur Judson

Fisk Building, New York

Pennsylvania Building, Philadelphia

WHERE THEY ARE TO BE

From November 8 to November 22

- Arendt, Elise Harthan:**
Kankakee, Ill., Nov. 13.
Oak Park, Ill., Nov. 18.
- Boston Symphony Orchestra:**
Pittsburgh, Pa., Nov. 9-10.
- Calvé, Emma:**
Montreal, Canada, Nov. 20.
- Crooks, Richard:**
Detroit, Mich., Nov. 12.
- De Pachmann, Vladimir:**
Detroit, Mich., Nov. 9.
- Elman, Mischa:**
Virginia, Minn., Nov. 9.
St. Joseph, Mo., Nov. 12.
- Fanning, Cecil:**
Circleville, O., Nov. 10.
Springfield, O., Nov. 15.
- Flonzaley Quartet:**
Millbrook, N. Y., Nov. 8.
Northampton, Mass., Nov. 9.
Williamstown, Mass., Nov. 11.
Montreal, Canada, Nov. 12.
Quebec, Canada, Nov. 13.
Harrisburg, Pa., Nov. 15.
Chambersburg, Pa., Nov. 17.
Philadelphia, Pa., Nov. 18.
Fairmont, W. Va., Nov. 21.
Beaver Falls, Pa., Nov. 22.
- Garrison, Mabel:**
Wilkes-Barre, Pa., Nov. 8.
Detroit, Mich., Nov. 11.
Schenectady, N. Y., Nov. 12.
- Gerhardt, Elena:**
Indianapolis, Ind., Nov. 19.
- German Opera Company:**
Chicago, Ill., Nov. 8-12.
- Giannini, Dusolina:**
Sewickley, Pa., Nov. 12.
Aurora, N. Y., Nov. 15.
- Hempel, Frieda:**
Waterbury, Conn., Nov. 9.
Bridgeport, Conn., Nov. 11.
Hartford, Conn., Nov. 13.
Stamford, Conn., Nov. 16.
Fall River, Mass., Nov. 18.
Philadelphia, Pa., Nov. 22.
- Hess, Myra:**
Columbus, O., Nov. 9-10.
Briarcliff Manor, N. Y., Nov. 15.
- Homer, Louise:**
Poughkeepsie, N. Y., Nov. 16.
Lincoln, Neb., Nov. 19.
Minneapolis, Minn., Nov. 22.
- Howell, Dicie:**
Rocky Mount, N. C., Nov. 9.
Roanoke Rapids, N. C., Nov. 13.
- Jacobsen, Sascha:**
Gainesville, Ga., Nov. 12.
- Kraft, Arthur:**
Pontiac, Ill., Nov. 16.
Stamford, Conn., Nov. 22.
- Leblanc, Gerorgette:**
Los Angeles, Cal., Nov. 8 and 12.
- Lent, Sylvia:**
Middlebury, Vt., Nov. 9.
- Letz Quartet:**
Pittsburgh, Pa., Nov. 16.
- Levitzi, Mischa:**
Hamilton, O., Nov. 9.
Peoria, Ill., Nov. 13.
St. Louis, Mo., Nov. 15-16.
Des Moines, Ia., Nov. 19.
Minneapolis, Minn., Nov. 21.
- MacLaren, Gay:**
Ann Arbor, Mich., Nov. 9.
Ypsilanti, Mich., Nov. 12.
Columbus, O., Nov. 15.
Ridley Park, Pa., Nov. 16.
- Maier, Guy:**
Bloomington, Ill., Nov. 9.
Oberlin, O., Nov. 13.
Cincinnati, O., Nov. 15.
Madison, Wis., Nov. 20.
Omaha, Neb., Nov. 22.
- Maurel, Barbara:**
Newburyport, Mass., Nov. 9.
- Mellish, Mary:**
Denver, Col., Nov. 15.
Fort Collins, Col., Nov. 16.
Laramie, Wyo., Nov. 19.
- Menth, Herma:**
Hackettstown, N. J., Nov. 16.
- Moiseiwitsch, Benno:**
San Francisco, Cal., Nov. 9.
Chicago, Ill., Nov. 13.
- Murphy, Lambert:**
Topeka, Kan., Nov. 9.
Joplin, Mo., Nov. 12.
St. Joseph, Mo., Nov. 13.
Cape Girardeau, Mo., Nov. 15.
- Muzio, Claudia:**
Elkhart, Ind., Nov. 9.
- New York String Quartet:**
Portland, Ore., Nov. 12.
Salem, Ore., Nov. 13.
- New York Trio:**
Lawrence, L. I., Nov. 11.
- Ney, Elly:**
Buffalo, N. Y., Nov. 12.
- Onegin, Sigrid:**
Pittsburgh, Pa., Nov. 9-10.
Chicago, Ill., Nov. 13.
Owego, N. Y., Nov. 14.
- Pattison, Lee:**
Bloomington, Ill., Nov. 9.
Oberlin, O., Nov. 13.
Cincinnati, O., Nov. 15.
Madison, Wis., Nov. 20.
Omaha, Neb., Nov. 22.
- Pettis, Ashley:**
San Francisco, Cal., Nov. 15.
Los Angeles, Cal., Nov. 21.
- Ponselle, Rosa:**
New Orleans, La., Nov. 15.
- Powell, John:**
Detroit, Mich., Nov. 13.
- Rogers, Francis:**
Boston, Mass., Nov. 9.
- Schumann Heink, Ernestine:**
Washington, Pa., Nov. 12.
- Seidel, Toscha:**
Newburyport, Mass., Nov. 9.
- Shawn, Ted:**
Lancaster, Pa., Nov. 8.
Sharon, Pa., Nov. 9.
Ashland, O., Nov. 10.
Cleveland, O., Nov. 12-13.
Jamestown, N. Y., Nov. 14.
Watertown, N. Y., Nov. 15.
Ithaca, N. Y., Nov. 16.
Binghamton, N. Y., Nov. 17.
Meadville, Pa., Nov. 19.
Olean, N. Y., Nov. 20.
Rochester, N. Y., Nov. 21.
Buffalo, N. Y., Nov. 22.
- Smith, Ethelynde:**
Bordentown, N. J., Nov. 9.
Laurel, Miss., Nov. 13.
Shubuta, Miss., Nov. 16.
- Spalding, Albert:**
Schenectady, N. Y., Nov. 12.
- St. Denis, Ruth:**
Lancaster, Pa., Nov. 8.
Sharon, Pa., Nov. 9.
Ashland, O., Nov. 10.
Cleveland, O., Nov. 12-13.
Jamestown, N. Y., Nov. 14.
Watertown, N. Y., Nov. 15.
Ithaca, N. Y., Nov. 16.
Binghamton, N. Y., Nov. 17.
Meadville, Pa., Nov. 19.
Olean, N. Y., Nov. 20.
Rochester, N. Y., Nov. 21.
Buffalo, N. Y., Nov. 22.
- Sundelius, Marie:**
Pueblo, Col., Nov. 8.
Seattle, Wash., Nov. 12.
Bellingham, Wash., Nov. 14.
Tacoma, Wash., Nov. 16.
Spokane, Wash., Nov. 19.
- Williams, Parish:**
London, England, Nov. 8.
- Wright, Ethel:**
Westfield, N. J., Nov. 13.
- Zimbalist, Efrem:**
San Jose, Cal., Nov. 9.
Santa Rosa, Cal., Nov. 12.

Onegin at Carnegie Hall November 17

Sigrid Onegin, who has been on a concert tour which took her as far as Chicago, returns to New York for a recital at Carnegie Hall on Saturday afternoon, November 17. Mme. Onegin's program includes old Italian and English arias, songs in German and English by Haydn, Schubert and Schumann, Swedish and Spanish songs by Sibelius, Sinding and Valverde, and songs in English by Wintter Watts, Carolyn Wells Bassett, Coleridge-Taylor and Frank Bridge. Michael Rauchenstein will be at the piano.

Case Triumphs in Denver

F. C. Coppicus received the following telegram from H. B. Smith, secretary of the Colorado Education Association, in reference to Anna Case's appearance in Denver last week. "Unanimous sentiment that a more artistic concert was never given in Denver than the splendid song recital by Anna Case Friday evening. The artist held her audience under complete control from beginning to end. Municipal Auditorium crowded to the doors."

Engagements for Lambert Murphy

Lambert Murphy is on tour with the Quartet of Victor Artists (Olive King, Elsie Baker and Royad Dadmun complete the ensemble), appearing at Kewanee, Ill., November 5. Forthcoming dates are: Topeka, Kan., November 9; Joplin, Mo., November 12; St. Joseph, Mo., November 13; and Cape Girardeau, Mo., November 15; Corvallis, Ore., November 20, and Spokane, Wash., November 22.

State Symphony to Have Nikisch as Soloist

Mitja Nikisch, whose recent debut at Carnegie Hall at once established his place in the front ranks of the younger pianists, has added an appearance as soloist with the new State Symphony Orchestra to his numerous list of orchestral engagements.

FORMER GERMAN NAVAL BASE SCENE OF FIVE-DAY REGER FESTIVAL

Edwin Fischer, Pianist, and Günther Ramin, Organist, the Stars

Kiel, October 15.—A city of about two hundred and fifty thousand inhabitants and prominent before the war as Germany's chief naval base, Kiel has just been the scene of a Reger Festival lasting five days, which owed its realization chiefly to the initiative of Fritz Stein, musical director of Kiel University since 1919, conductor of the Philharmonic Concerts, of the city's largest choral society, and director of the "Collegium musicum." The festival commemorating Reger's fiftieth birthday was wisely held during Kiel's "Autumn Week," an annual event of recent years, which attracts thousands of visitors to the city. Fritz Stein, who, before his activity in Kiel, had gained prominence by reason of having discovered an early work of Beethoven—the so-called Jena Symphony—was a colleague of Reger's during the interval when both were on the faculty of the Jena University.

EDWIN FISCHER PLAYS PIANO CONCERTO.

The programs during the five days contained examples of Reger's art in various forms so that those present had ample opportunity to judge his works from all angles. Thus, while the first evening was devoted to great oral works like the Requiem, the 100th psalm and the cantata, *Die Nonnen*, interspersed with orchestral songs authoritatively sung by Mme. Lula Myszt-Gmeiner, and the second evening to orchestral works and the piano concerto, the last two programs contained a number of the great organ pieces and chamber music. Of chief interest on the orchestral program was the piano concerto, masterfully performed as it was by Edwin Fischer. This work dedicated to d'Albert and returned by him to the composer with the remark "unspielbar," was forthwith relegated to some dark drawer in the composer's desk where it remained until resurrected by Frieda Kwast-Hodapp, one of Germany's foremost pianists, who introduced it to the public. Besides this work the orchestral offerings included the Variations and Fugue on a Mozart theme, and the Serenade, one of Reger's most melodious compositions.

GERMANY'S WONDERFUL YOUNG ORGANIST.

Interest in the third concert centered entirely around Günther Ramin, the master organist of St. Thomas' Church in Leipzig, who in spite of being only twenty-three years of age, shares with Dr. Carl Straube the honor of being one of Germany's foremost organists. In such universally recognized masterpieces as the first sonata in F sharp minor, the C major fantasy, several of the Monologues and the D minor toccata and fugue, Ramin established himself here as a virtuoso of extraordinary ability, fully living up to his already remarkable reputation.

Following the organ recital, the chamber music program

contained the E flat quartet, op. 109, and the clarinet quintet, op. 146. Between these works, which were capably performed by the Kiel String Quartet, Else Stoller, a Berlin



PROF. DR. FRITZ STEIN,
conductor of the Reger Festival, Kiel.

pianist, presented several numbers from *Aus Meinem Tagebuch*.

CHURCH MUSIC.

The final concert, like the third, was given in the Nikolaikirche with its magnificent new organ, for the acquisition of which Kiel is also indebted to the efforts of Fritz Stein. Besides organ numbers, performed by the local

organist, Deffner, there were heard a capella chorus, the motet, *O Tod Wie Bitter Bist Du*, and three of the eight Geistliche Gesänge, the proofs of which were found in Reger's hands just after death had called him.

In this brief synopsis readers of the *MUSICAL COURIER* have the first report in several years from Kiel, and of its first Reger Festival, which in helping to popularize the master's works, if for nothing else, was fully appreciated and justified.

ALEXANDER STERN.

Bergey Pupil Scores in Italy

Leslie Voigtman, who appeared in the title role of *Ruy Blas* at the Theater Martinetti at Garlasco, Italy, has, according to the Italian papers received in America, scored a huge success. The *Melo-Dramatic Review* of Milan, dated September 25, said: "During the season at the Theater Martinetti, this young tenor, Leslie Voigtman, possessor of a robust, even and easy voice, has obtained a noteworthy success, which grew after each performance of *Ruy Blas*, a role in which the young American was excellent. In everything concerned with the very difficult part, he was excellent. He always made fine use of his splendid voice and sang every note with vibrant expansion and with great security. The public acclaimed him and recalled him innumerable times at the end of the act. All the newspapers had for him only words of congratulation, affirming that he had a bright future in store and this prediction we ourselves make for him. Mr. Voigtman surely will have a brilliant career in Italy, or anywhere else."

Mr. Voigtman is a Chicagoan, has had all his training in the studios of Theodore S. Bergey, of Chicago, and was heard at many of his teacher's recitals and musicales in that city, prior to Mr. Voigtman's leaving for Europe.

Tenor Finnegan Expects Busy Season

John Finnegan, solo tenor at St. Patrick's R. C. Cathedral, New York, for so long, looks for a busy season. One of his important engagements is with the Choral Society, Norwalk, Conn., in *The Messiah*, December 28. Mr. Finnegan's gifts are many and varied, including singing the standard oratorios, the favorite sacred solos sung in Protestant churches, singing in splendid German as soloist for singing societies, and of course the modern repertory. One of his warmest admirers is Victor Herbert, who not long ago wrote the popular tenor as follows:

MY DEAR FINNEGAN:

It is my desire to tell you how much I enjoyed your thoroughly artistic work on our concert tour through the South and West.

The rare quality of your voice and the most artistic rendering of your numbers have been a delight to all of us and I wish you all success in the future.

Dear John, I am happy to subscribe myself,

Yours admiringly,

VICTOR HERBERT.

Maud La Charme Studying with De Reszke

Maud La Charme, the charming young French singer, is in Nice studying with Jean De Reszke.

AFTER SIX YEARS KATHARINE GOODSON IN NEW YORK

WORLD

Miss Goodson, who has been away a long time, is a fine conscientious artist working out her effects with great care, at the same time never bordering on the academic. She played the Schubert work with a deep and sober poetic feeling—played like a scholar, and a musician and an artist! In the Schumann *Fantasie* she picked up her audience in the second movement, and carried them off bodily to a much applauded coda that was as truly inspired as any work of divine fervor can be. It was colorful, delightfully wayward in mood and sharply clean cut in outline.

TRIBUNE

Beside providing a well arranged program, Miss Goodson proved to be as in earlier appearances here, an accomplished pianist, with ample technique, flavored with a due degree of expressive force, a neat, light touch and skillful phrasing proved well adapted to the two Schubert *Impromptus*, while Schumann's C Major *Fantasie* had an energetic performance, with marked contrast of light and shade, and what might be called a massive rendering of such passages as the opening march of the second movement.

EVE. POST

She gave a splendidly balanced and in part impassioned performance, and never before has Miss Goodson played here with such a luscious tone. She fairly outdid herself in the final number, Chopin's B Minor Sonata. It was magnificent piano playing.

Distinguished English Pianist Comes Once Again Prominently to the Fore in Recital October 23rd.

Exclusive Direction of

CATHARINE A. BAMMAN

53 West 39th Street, New York City



EVE. SUN

It is six years since Katharine Goodson gave her last recital in New York, but even six years is not long enough for New York to forget the strong personality and appealing temperament of this English pianist. Many artists assembled in Aeolian Hall yesterday to hear her play and their applause was warm. The B Minor Chopin Sonata exhibited Miss Goodson at her best. She drew poetry from its melodies like sap from a spring maple. The too frequent sentimentality she replaced with her own strong and pungent individuality, not hesitating to interpret, but never for a moment yielding to interference with the composer.

HERALD

Miss Goodson displayed a refreshing vitality in her playing. Her spirit and tendency to color and rapid change of mood led her to liberties with tempi and rhythm but in other respects she did well with her program. Her tone was full and sonorous. Her shorter offerings, particularly those calling for delicacy of touch, and effervescent sparkle, won much applause.

EVE. TELEGRAM

Katharine Goodson, one of England's best pianists and well known on this side of the Atlantic, gave a recital yesterday afternoon in Aeolian Hall. She plays with the strength of a man, but there was much feminine charm in her playing of two *impromptus* of Schubert and the lovely C Major *Fantasie* of Schumann.

Steinway Piano

Duo-Art Records

MARTINELLI'S ADMIRERS SILENCE OBJECTORS AT DETROIT CONCERT

Effort Made to Boycott Program Because He Included
Fascisti Marching Song—Symphony Concerts Begin—
Zimbalist, Bori, Schipa, Sousa the Concert
Givers—Tuesday Musicales Luncheon

Detroit, Mich., October 24.—The Detroit concert season opened October 16 with five concerts in one week, all of them eminently successful.

SYMPHONY CONCERTS BEGIN.

A drizzly October 18 ushered in the first of the Detroit Symphony subscription concerts, but in spite of the weather a large and responsive audience greeted Ossip Gabrilowitch, the conductor. He chose the following program, which would test the mettle of any orchestra upon its seasonal opening: Beethoven overture, Leonore, No. 2, op. 72; Brahms' concerto in D major, violin and orchestra, op. 77 (played by Efrem Zimbalist), and Tchaikovsky's fifth symphony in E minor, op. 64. From the lengthy introduction of the Leonore overture to the stormy finale of the E minor symphony of Tchaikovsky, one marvelled that this was the first performance of a regathered organization. Mr. Gabrilowitch conducted with masterly fire and vigor, though never sacrificing intellect to emotion, and always with that reserve of power that marks the artist. A fine unity of ensemble held one spellbound in passages of extraordinary, delicate pianissimo and in the building of climaxes. Mr. Zimbalist, despite the trying weather conditions, evoked beautiful tones from his violin. He gave a peculiarly spiritual interpretation to a rather unemotional work. The same program was repeated on Friday evening.

BORI AND SCHIPA SCORE SUCCESS.

Monday evening, October 15, a large audience gathered in the newly decorated Arcadia to welcome Lucrezia Bori, soprano, and Tito Schipa, tenor, in a joint recital. It was the first concert of the season, the honor of opening which goes to the Central Philharmonic Company, James E. DeVoe manager. It was a most auspicious occasion. Each artist contributed three groups of numbers, Mr. Schipa opening the program. He displayed a beautiful voice, practically flawless production, warmth of temperament, and an enunciation that was delightful. Encores and double encores were demanded and generously given.

Miss Bori pleased both eye and ear. Her voice, while not large, possesses sweetness throughout its wide range. She sang with warmth and color, also responding to encores. Two duets were included in the program, one from La Traviata and one from Manon. They will be long remembered by those who heard them. Frederick Longas was the accompanist for Mr. Schipa and Fred Bristol for Miss Bori.

MARTINELLI ACCLAIMED.

Saturday evening, October 20, at Orchestra Hall, Isobel J. Hurs presented Giovanni Martinelli, tenor, and Flora Greenfield, soprano, in recital. Mr. Martinelli was in fine fettle and sang with his usual dramatic fire. His two arias—Vesti la Giubba and the narrative from La Boheme, proved his versatility. Some excitement was injected into the performance because he had been requested to include the Fascisti marching song on his program. Strenuous objections were made to it and placards posted asking all Italians to boycott the concert. However, many of the objectors were present and when he started to sing it at the close of his program voiced their disapproval. They were silenced by deafening applause and he finished the song in fine style. Miss Greenfield sang her numbers with good taste and was especially effective in the tomb scene from Aida, which she sang with Mr. Martinelli.

SOUSA'S BAND HEARD IN TWO CONCERTS.

The appearance of Sousa and his famous band always serves as a magnet to attract a large audience, and the two concerts given at Orchestra Hall, Sunday afternoon and evening, October 20, proved no exception. The programs were given with all the dash that has made the organization so popular, and, while varied in character, contained marches enough to satisfy all expectations. Old favorites were offered as encores. Two excellent soloists appeared and were received with favor—Norma Fauchaud, soprano, and Rachel Senior, violinist.

TUESDAY MUSICALES GIVES OPENING LUNCHEON.

The Tuesday Musicales opened its activities with a luncheon on October 23 in Memorial Hall with Mrs. Edgar Stillman Kelley as guest of honor. Reports of the biennial of the National Federation of Music Clubs held at Asheville were given by Jennie M. Stoddard and Mrs. Theodore O. Leonard. Mrs. Elmer J. Ottaway, president of the Michigan Federa-

tion, gave greetings from that organization, and Mrs. Kelley spoke on Music—The Federation's Sub-conscious Mind. There is never a dull moment when Mrs. Kelley speaks. She is clear, logical and comprehensive and possesses a gift of humor that is delightful. In closing her talk she made a strong plea for the establishment of fellowships for the American creative artist that he might have leisure to pursue his art.

NEW CONCERT COURSE PROJECTED.

A new concert course is making a bid for patronage. It is called the Civic Music League and the concerts are to be held in the Arena, remodelled for the purpose, at prices ranging from twenty-five cents upwards. There are twenty attractions promised, including Raisa, Rimini, Schumann Heink, Gigli, The Duncan Dancers, the Ukrainian Chorus, the Mozart Opera Company, the Griffes Group, and many others. Three lectures are included. Four of the events are to be given by Detroit artists who will be chosen from competitive auditions. Prizes amounting to one thousand dollars will be given to the successful contestants. Isobel Hurst and Bradford Mills are managing the series. J. M. S.

La Forge Arranges Concert for New Haven

Under the direction of Frank La Forge and the auspices of the New Haven Woman's Club, a most enjoyable concert was given at the New Haven Lawn Club, New Haven, Conn., on Monday evening, October 22. The artists for the occasion were Frank La Forge, composer-pianist; Edna Bachman, soprano; Arthur Kraft, tenor; and Lawrence Tibbett, baritone, making such a well balanced and intensely



"Miss Peterson's voice was particularly happily placed in the selections that were of a lyric nature. Musical perception distinguishes this singer's work. She makes an especially pleasing appearance on the stage."

The Oakland, Cal., Tribune said she above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES
Aeolian Hall, New York
Mason & Hamlin Piano Used Aeolian-Vocalion Records

pleasing program as to cause the large audience to call for encore after encore.

Edna Bachman, a charming young soprano possessing a delightfully clear voice handled with skill and an individuality of style, sang three numbers by Verdi, Puccini and La Forge.

Arthur Kraft, the well known tenor and soloist at St. Bartholomew's Church, New York, made a decided impression upon his hearers, to quote from the New Haven Journal-Courier: "A truly lyric voice has Arthur Kraft, a young man who instantly won the affection of his audience with his charming stage presence and beautiful voice. . . . His audience was loath to have him stop, so complete was the satisfaction."

Lawrence Tibbett, baritone of the Metropolitan Opera Company, the third singer in the group, displayed a rich voice of resonance and power, singing with force and sincerity and excellent diction. He was recalled many times.

The last to appear was Frank La Forge, under whose management the affair was given. Mr. La Forge's numbers at the piano only served to justify further his position as one of the foremost pianists of our time. Little can be said of his admirable accompanying which has not been said over and over. He makes himself a part of the music and is totally in accord with the singer from beginning to end, playing with such expression and beauty as to be an inspiration to the singer. Mr. La Forge's work is an acme for which all young pianists and accompanists may well strive. Also, his songs which were featured in the program were thoroughly enjoyed and strengthened his already firm place as a leading American composer. J. B.

AGIDE JACCHIA TO CONDUCT FITCHBURG (MASS.) FESTIVAL

Concerts to Be Given This Year on April 8 and 9—Program to Include Horatio Parker's St. Christopher

Fitchburg, Mass., October 25.—The annual Fitchburg Music Festival is to be resumed this season, following the omission of the 1923 festival (after arrangements had been completed, artist engaged, and a large chorus practically prepared for an unusual program) because of the sudden death of Conductor Nelson P. Coffin. As soon as the officers and members of the Fitchburg Choral Society had recovered from the shock, plans were immediately developed for resuming the annual festival programs this season. Friends of the society and music lovers have been interviewed with the result that future festivals for some time to come have been insured against financial loss through the guarantees of a substantial group of the city's best known citizens. This justified their going ahead with the choice of a new director and the perfection of plans for the coming season, which culminated in a recent meeting of the board, featured by the election of officers, announcement of the engagement of a new conductor, and of preliminary plans for the coming season. The new conductor is Agide Jacchia of Boston, for years a well known member of the Boston Symphony Orchestra and conductor for several seasons of the "Pop" concerts at Symphony Hall in that city. Mr. Jacchia is also the present conductor of the Cecelia Society of Boston. The directors of the local society feel that they have been very fortunate in securing so worthy a successor to the late Mr. Coffin and plans for the coming festival are rapidly taking form.

Future festivals will be held earlier in the spring than in past seasons because of a decision to engage players from the Boston Symphony Orchestra for the orchestral support of the chorus and soloists. In order to obtain these it will be necessary to hold the coming festival as early as April 8 and 9, the dates announced for 1924. This is from two to six weeks earlier than in previous seasons. But one important choral work has as yet been definitely chosen for this season's event, Horatio Parker's St. Christopher. The society gave this composer's Hora Novissima a few years ago at what was perhaps one of the most popular concerts of recent festivals, and festival patrons are looking forward to their coming acquaintance with another of Mr. Parker's important works. At a recent meeting of the board of directors the following officers were elected for the ensuing year: president, Herbert C. Peabody; vice-president, Gardner K. Hudson; secretary, Mrs. Ralph H. Fales; treasurer, G. Burton Lord.

Cornelia Colton Hollister Honored

Cornelia Colton Hollister, of Toledo, has been named technical director of the Toledo Opera Association by Joseph Sainton, conductor. She will have entire charge of the artistic effects of the forthcoming opera productions by the association. Mrs. Hollister is well fitted to act in this capacity, as it will be remembered that she staged the musical tableau, The Vision, which was presented last summer in Lenox, Mass. She also wrote the tableau and took the principal role.

Lecoq's comic opera, Girofle-Girofla, on December 6, 7 and 8 at the Auditorium Theatre, Toledo, will be the season's first offering. Later Von Suppe's Fatinitza will be presented.

Ernest Schelling Busy in Europe

Ernest Schelling is having a busy month in Europe. During November he will give concerts in three countries, in France, England and Holland, not consecutively but alternately. He played in England on October 25 and November 4 and will appear there again November 12; then he goes to Holland and then to Paris to attend the first French performance of the Victory Ball under Pierne. He will play in Paris on November 17 and 18. Later he returns to England for an appearance on November 27. From Havre, on December 1, he will sail on the steamship Paris for America.

Rubinstein Club Resumes Activities

The Rubinstein Club, Mrs. William Rogers Chapman, president, and William Rogers Chapman, musical director, will resume its musical and social activities on Tuesday afternoon, November 13, in the Grand Ball Room of the Waldorf-Astoria. The club will present Frances Peralta, soprano, and Giovanni Martino, basso, both of the Metropolitan Opera Company, in an operatic program. At the regular annual meeting of the club it was decided to change the recital afternoon day from Saturday to Tuesday.

Everything for the Singer at The HERBERT WITHERSPOON STUDIOS

MISS MINNIE LIPLICH, Secretary

44 West 86th Street, New York City

Telephone Schuyler 5889

MISS GRACE O'BRIEN, Assistant Secretary



DE LUCA

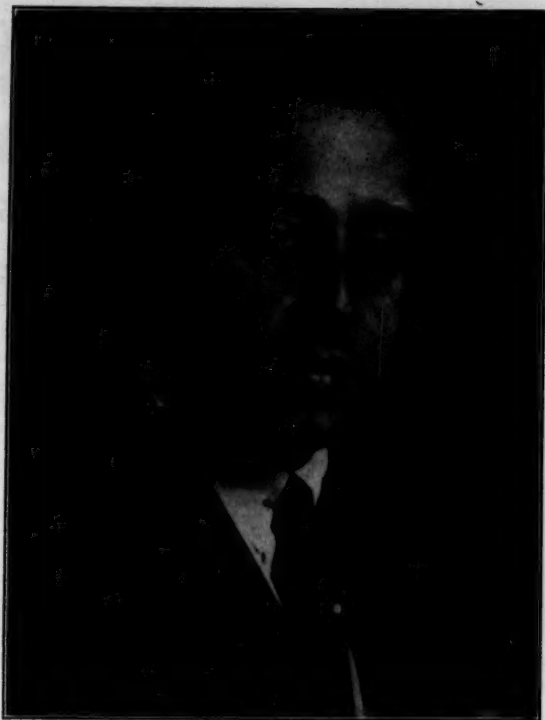
Baritone of the Metropolitan Opera Co.

AVAILABLE FOR CONCERTS

Management: R. E. JOHNSTON
L. C. Bred and Paul Longene—Associates
1451 Broadway, New York, N. Y.

VICTOR RECORDS

KNABE PIANO



ARTHUR RUBINSTEIN

New York Recital

Aeolian Hall, October 21, 1923

PLAYING a program of pianoforte compositions in New York for the first time in two years, Mr. Rubinstein commanded once again from the public and newspaper music reviewers recognition for those qualities of excellence which are regarded as conspicuously his.

EXCERPTS FROM THREE REVIEWS

The New York World

DEEMS TAYLOR

So it could not have been entirely the music which left such a pronounced impression of modernism upon the hearer. What it was, of course, was Mr. Rubinstein's playing. We find it hard to recall another pianist who is so completely contemporary. Everything he does is alive, is touched by the breath of actuality. His rhythms have the pulse of life in them, his outlines are clear and sharp, and his sense of form and color is a delight.

Which is not to say that he is matter of fact. His playing of Debussy alone would refute that notion, for his Debussy is a creature of passion and fantasy and dramatic power. The four doll-pieces, too, had a charming quality of make-believe that quite saved them from what might otherwise have been unimportance.

But there is one characteristically modern quality in his playing—a distaste for sentimentality that amounts almost to terror. It served him well in the toccata, which had a bigness and a sonority that spoke truly of Bach.

The New York Tribune

OCTOBER 22, 1923

Brilliance might be considered one of the chief characteristics of Mr. Rubinstein's performance, both in the modern numbers and the more familiar works. He liked sharp contrasts, emphatic louder passages with crashing chords giving way to softer intervals played with a smooth, singing tone and delicacy of touch.

The New York Times

OCTOBER 22, 1923

A large audience demanded many additions to the announced program. Bach's organ toccata in F transcribed by d'Albert was presented in an energetic manner, a test for the powers of the piano for sound. After works of Chopin and Brahms, a Debussy group was given with masterly effect and musical intelligence.

Concert Management
GEORGE ENGLES

AEOLIAN HALL, NEW YORK

STEINWAY PIANO

DUO-ART RECORDS

GOTHAM GOSSIP

NATIONAL ASSOCIATION OF ORGANISTS' DINNER.

Nearly one hundred members of the N. A. O. and guests gathered at the Midtown restaurant, October 29, on call of the chairman of the executive committee, McAll, at the annual Get-together Dinner, with Henry Cope Colles, guest critic of the New York Times, as guest of honor.

President Noble introduced Mr. Colles, who is a man of broad culture, with wide linguistic knowledge and pleasant personality, and modest mien. He began by saying he was always happy among organists, for he began his career as one. Not long ago he had the privilege of inviting two organists as table companions in England, so he chose the organists of St. Paul's and of Westminster Abbey as his guests. He felt that dealing with parsons (clergymen) was a specialty in itself. He spoke of the current interest in music throughout England, and paid especial attention to the Elizabethan composers, more especially William Byrd, who died in 1623, about the time of the landing of the Pilgrims on Plymouth Rock. This was an era of explorers, marine development, and last but not least, of music, for there was an immense musical revival at that period. Sir Richard Terry, organist at Westminster Cathedral, and the Madrigal Society in London, give these ancient works, along with the moderns, at their concerts. They are characterized by rhythmic counterpoint, adopting various scales. Competitive festivals, choirs, cotton-mill hands, these rehearse nearly every week-day evening, where one may hear these Elizabethan works as well as the clashing harmonists of such modernists as Cyril Scott, Holst, Wood, Bax and others. It is remarkable how the younger English composers all take to writing for orchestra; they all do it. Elgar undoubtedly started this new orchestral impulse, and there is tremendous activity among these modern English composers. Of course, Rimsky-Korsakoff and other Russians much influenced all this, and the modern French composers have extended the technique. Of American composers, Bloch, Carpenter and others have been heard in England, where there is a distinctly receptive mood toward modern composers.

Both the speaker and Mr. Noble recalled days when London critics habitually threw bricks at all new comers; this time is past. Everything in Europe is now in a melting-pot, socially, politically, musically; the present is a seething time.

The foregoing is but a brief outline of the many interesting things said by Mr. Colles, and a rising vote of thanks was tendered him. Following this address of half an hour, Dr. Dickinson told of his interesting summer in Spain; Mr. Farnam spoke of his visit and recitals in France and England, and Dr. Audsley of his trip to England. W. E. Hartley, of Pomona College, Cal.; treasurer Doane, Mr. Adams, and others gave brief talks, and the well planned dinner goes down as another felicitous N. A. O. event. The next scheduled affair is the organ recital, Wanamaker Auditorium, Friday evening, November 30, by McMillan, of Toronto. A distinguishing feature of this dinner was the presence of such well known organists as Lefebvre (Trinity Church), Dressler, Warford, Gehrken, Strong, Elmer, etc., besides the faithful cohorts comprising the executive committee of the N. A. O., which, under the stimulating personality of chairman Reginald L. McAll, always turns out in force.

LAURIE MERRILL COSTUME SONG RECITALS.

"I look for a very splendid season," said charming Laurie Merrill, "in which my costume recitals will be featured." Engagements of the current period cover The Four Arts Club, New York, October 25; Twenty-third Street Y. M. C. A., October 31; Hi-Y Club, Summit, N. J., November 20; Park Avenue Men's Club, November 7-9; Newark Auditorium, December 4; People's M. E. Church, December 6, with recitals at St. Marks in the Bouwerie, and at the Seamen's Institute, New York. Patricio Castillo, violinist, and Hazel Clinger, pianist, assist.

After a recent appearance, the president of the club wrote her "Your charming personality won every heart in our audience; we hope you will be with us many times."

NOLD CONDUCTS BACH, CHERUBINI AND SCHMIDT.

Notable musical services are given at the Church of St. Mary the Virgin, Raymond Nold conductor, and that of November 2 was especially unusual. The choir sang the Requiem Mass by Cherubini, Elsa Fischer played the adagio from Bach's violin concerto in E major, and Schmidt's andante religioso was performed by organ and orchestra. The soloists at this church are Marguerite Ringo, soprano; Dorothy Little, contralto; Henry Lincoln Case, tenor, and Edward Bromberg, bass. George W. Westerfield, F. A. G. O., is organist. The service was in commemoration of the dead.

OTIS SINGS COX AND WARFORD SONGS.

Florence Otis, soprano from Claude Warford's studio, and recently returned from several months' study abroad, was soloist at the exhibition of the National Association of Women Painters and Sculptors, on October 28. Her program numbers included Mr. Warford's Dream Song and Ralph Cox's On the Road to Spring, both songs being dedicated to the singer. The composers were at the piano for their respective songs.

Other artists from the Warford studios who appeared for the Association are Katherine Timpson and Marion Callan, sopranos; Mary Davis, contralto, and Joseph Kayser, baritone. Willard Sektberg was accompanist for the above named singers.

BALDWIN ORGAN RECITALS AT CITY COLLEGE.

Professor Baldwin is fast approaching his 1,000th organ recital at the College of the City of New York, where he plays on Wednesdays and Sundays at four o'clock. Besides all standard composers for organ, transcriptions of leading orchestral and piano works, he gives due recognition to

American composers, or those living in America. Between October 31 and November 11 the following musicians appeared on his programs: Gordon Balch Nevin (Johnstown, Pa.), Rene L. Becker (Alton, Ill.), Pietro A. Yon (New York), J. Frank Frysinger (Frederick, Md.), T. Frederick H. Candlyn (Albany, N. Y.), and Sergei V. Rachmaninoff (New York).

MARION MORREY IS EXCELLENT PIANIST.

A private audience heard Marion Morrey, pianist, play Lotus Land (Scott), admiring her touch and spontaneity, and By The Seashore (Smetana), the last named played with much impetuosity. She will appear before the Schubert Club, Stamford, Conn., next month, also for the Lyric Art Club. Her mother, Grace Hamilton Morrey, of Columbus, O., has been her only teacher, and this teacher-mother-pianist will appear November 12 as soloist before the Ohio Women in New York, at the Waldorf-Astoria Hotel.

JENNIE ANDERSON IS COLORATURA SOPRANO.

Favored with a pretty and ingratiating appearance and a voice of unusual compass, Jennie Anderson, Finnish soprano, has recently located in New York, and will be heard in the near future. Minnesota and Ohio papers praise her singing, her very high range and her winning appearance.

THE SALTERS IN NEW YORK.

Sumner Salter, formerly organist and director of music at Williams College, and his wife, the well known composer, Mary Turner Salter, have located again in New York, where they will practice music. They are giving Sunday afternoon musicales.

HALLETT GILBERTÉ VISITS NEW YORK.

Hallett Gilberté, the well known tenor and composer, passed through the metropolis on his way from Lincolnville Beach, Me., to his new home in Pasadena, Cal. Mr. Gilberté



JOHN McCORMACK

sings

"ROSES OF PICARDY"

(Victor Record No. 64825)

and

"A BROWN BIRD SINGING"

By Composer of "Love's Garden of Roses"

Published by

Chappell-Harms, Inc., N. Y.

was greeted by many friends, who found him looking exceedingly well, and who will wish him all happiness in his Western home.

PAUL SCHMIDT-KATHERINE KUNZ NUPTIALS.

Prof. Katherine Kunz, M. A., of the staff of Hunter College, was married to Dr. Paul Schmidt on October 27.

LOS KAMP-USHER MUSICAL RECEPTION.

Virginia Los Kamp and Ethel Watson Usher will give a musical reception tonight, November 8, at their residence-studio; artists are to be Sue Harvard, soprano, and Kathryn Platt Gunn, violinist.

BOARD OF EDUCATION RECITALS AND LECTURES.

Under the auspices of the Board of Education, free lectures and concerts in public schools, beginning November 8, are: Some Native Composers, Sally Hamlin; Immortal Songs by Gilbert and Sullivan, June Mullin; Music We All Should Know, Marie J. Wiethan; Appreciation of Orchestral Music, Gerald Reynolds; Russian Folk and Peasant Songs, Edward Bromberg; Das Rheingold, Marguerite Potter; concert, with talk, Charles D. Isaacson; concert, auspices Stadium Concerts' Committee. F. W. R.

Reading, Pa., Enjoys Claire Dux

Following her appearance in Reading, Pa., on October 15, the local papers spoke most enthusiastically about Claire Dux:

Claire Dux, the incomparable artist, scored an overwhelming success last night at the Strand Theater. It was more than a success, it was a veritable triumph, achieved by a singer of superlative worth. It is difficult for a critic to speak of the performance of this remark-

able artist without seeming hyperbole, but the duty of the honest critic is the laudation of the worthy and the true in art, the condemnation of the false and unworthy.

Mlle. Dux has a voice of marvelous beauty, used with extraordinary vocal technique. Her voice is wide in range, surprisingly uniform in registry, of a peculiarly beautiful timbre. Limpidity, flexibility, and strength are its marked characteristics, even in delivery of its softest tones, and there is a purity and certainty of intonation, inconceivable to one who has not heard it.

An audience that filled the Strand listened to Mlle. Dux with breathless attention from her first tones in Mozart's exquisite Voi che Sapete, until the final notes of the "extra," sung after her last group of English songs.—Reading, Pa. Tribune, October 15, 1923.

Claire Dux, charming soprano of the Chicago Opera, opened the Haag concert season last night before a thoroughly delighted audience that filled the Strand Theater to capacity.

The concert was a treat in many ways. Mlle. Dux not only sang with great beauty of tone and charm, but also gave a program admirably selected to include numbers that brought forth the most striking talents. Only an artist of the rarest ability could present so generous a program without the assistance of another artist. Instrumental selections are frequently used with those of the prima donna to prevent a possible monotony. Last night that was not done nor was such a recourse needed. Mlle. Dux was quite able to hold the interest and enthusiasm of her audience throughout the evening.

All the songs were characteristically melodious and gave an excellent opportunity to enjoy the full richness and beauty of the artist's voice. These most appreciated were in the second group, which included the delicate compositions of Schubert and Richard Strauss. They brought forth that intimate understanding and interpretation of the spirit of the song which is one of Mlle. Dux's most notable traits.—The Reading (Pa.), Times, October 16, 1923.

BALTIMORE SYMPHONY BEGINS EVENING CONCERTS

Conductor Gustav Strube's New American Rhapsody Given Its First Public Performance—Enthusiastic Reception for New York Symphony Orchestra—Mme. Cahier Charming—Sistine Choir Gives Concert—New Violin Bow Invented

Baltimore, October 29.—The first concert of the season by the Baltimore Symphony Orchestra is always an outstanding event and so it was last night when Gustav Strube appeared at the conductor's desk of this country's first municipally managed symphony orchestra, which is now embarked on its ninth year. Inasmuch as the concert was given at night instead of the afternoon, which was the custom until just before the close of last season, and as night concerts are to be the regular order, those who favored this arrangement were elated.

The orchestra gained a signal success at its opening affair. Schubert's "unfinished" was the symphony offering, and this ever popular masterpiece was given an excellent interpretation. A feature of the program was the first public performance of Mr. Strube's latest work, The American Rhapsody. The conductor was given a genuine ovation at the close of the number. Maria Carreras, the Italian pianist, was the soloist, playing the Grieg concerto in A minor in excellent manner.

ENTHUSIASTIC RECEPTION FOR NEW YORK SYMPHONY ORCHESTRA.

The initial concert of the season by the New York Symphony Orchestra was also the occasion for a most enjoyable evening. Walter Damrosch has no more appreciative following than his in Baltimore and he was recalled time and again. The symphony was the Cesar Franck in D minor, and this noble work was given an artistic rendition.

The first performance in this city of Pierre's new suite from the ballet, Cydalise, was in keeping with Mr. Damrosch's custom of presenting new or hitherto unknown works. The suite was most interesting, especially for a first hearing. Olga Samaroff was the soloist of the occasion and played the Schumann A minor concerto.

HOMER ADDS TO HER MANY LAURELS.

Louise Homer appeared in recital, and other artists will not find it easy to offer a more pleasing evening than did the famous contralto. This is a truly great singer, both as to her voice and to her beauty.

MME. CAHIER CHARMS AUDIENCE.

It is doubtful if a more attractive personality than Mme. Charles Cahier could have been selected to open the annual series of recitals at the Peabody Institute. These weekly recitals at Baltimore's famous school of music are events in the musical life of the city and are always attended by capacity audiences. Mme. Cahier made a most favorable impression last year when she appeared in the closing recital at the Peabody and she repeated her success on Friday. She again proved herself an exceedingly good singer.

SISTINE CHAPEL CHOIR HEARD.

The Sistine Chapel Choir was also one of the week's attractions. Baltimore appreciated the privilege of hearing this unusual organization.

NEW VIOLIN BOW INVENTED.

The invention of a violin bow of split bamboo is announced by F. Della Torre of this city. The inventor, a well known local musician, claims the bow will equal, if not surpass, any of the celebrated bows made by notable masters of violins. E. D.

Morrow and Watkins of Buffalo

Mention was omitted, in a recent report of the Buffalo Music Festival, of the fact that Hildred Morrow is the solo soprano of the North Presbyterian Church, and that Frank Watkins is the solo tenor in the same choir. Both young artists are leading singers of that city, whose work gives great satisfaction to the congregation, and whose musical future will be observed with interest.

A Music School in the Bronx

A new music school has just been opened in the Bronx which will no doubt do a good service in that end of the city. It is to be called the Raphael School of Music and is being conducted by Clara Feigen Raphael and Herman Raphael. Among the teachers are Clemente De Macchi and Rudolf Larsen. All branches of music will be taught from the earliest rudiments to artistic competency.

RUDOLF LARSEN

VIOLINIST

For Six Years
Assistant to Leopold Auer
STUDIO: 124 Waverly Place, New York
Telephone: Spring 4557



SCHUMANN-HEINK

NOW AND AGAIN there comes before the public a singing artist destined to remain there for decades, and to progress unvaryingly in vocal and interpretative ways. The estimate of the people and of the writing experts has established Ernestine Schumann-Heink as such an unique artiste.

On Sunday, October 14, last, Mme. Schumann-Heink gave her first New York concert of the season in Carnegie Hall. The large assemblage which seems ever to greet her was present. Its approval of her achievements reached often a point of enthusiasm.

Expert judges pronounced this singer to have been in better voice than when she was last heard in New York, and they declare also that her singing had rarely reached so lofty a plane.

Mr. Finck in the New York Post maintained that "it was a rare treat to hear her mellow, glorious voice in the Erda scene, while her delivery of Brangaene's warning call was as thrilling as in the golden age when she used to appear here in a star cast including—can you believe it?—Jean and Edouard de Reszke, Nordica and Bispham."

The Musical Courier said: "After a recital of such importance as this, one realizes the words 'great artist' mean infinitely more than is recognized today; and in maturity, not in youth, one finds the supreme and lasting art."

Other reviews were written in a similar vein. Pierre V. R. Key, editor of The Musical Digest, in his Observations, wrote in part: "There are many fine singing artists, but only a few who are great. Ernestine Schumann-Heink is, in our estimation, one of these few."

KATHERINE HOFFMAN
ACCOMPANIST

FLORENCE HARDEMAN
VIOLINIST

Exclusive Management:

S. HUOK, Inc.

AEOLIAN HALL . . . NEW YORK CITY

A Few Spring Dates Still Available

Applications for 1924-1925 May Now Be Made

STEINWAY PIANO
VICTOR RECORDS

THE SANTA FE, NEW MEXICO, FIESTA



TESUQUE PUEBLO, HARVEST DANCE, AT SANTE FE, NEW MEXICO, AND (RIGHT) BASKET DANCE, COCHITI PUEBLO

During the first week of September, Santa Fe, New Mexico, celebrated its annual Fiesta which has been a yearly event for two hundred and eleven years in that historic center of the Southwest. Probably nowhere else on the continent is there an occasion comparable to this either in point of century old precedent or the integration of so many elements of large significance and unusual artistic appeal. Here the culture of the Spanish invaders and settlers who first took possession in 1609, that of the Indians whom they found here and whose descendants still live in the many pueblos or tribal villages of the vicinity, and that of the Americans who finally took over what was previously a province of Mexico, are found in not only the history and tradition of the community but as elements each scarcely modified by the others and the first two essentially unchanged in the course of the centuries. It is in reality a foreign land right at home that the American visitor finds here.

Pageantry, drama and the arts of the dance and music are blended and combined in the Fiesta programs to revivify the story of the past and celebrate much that is artistically

significant in the life of the present among the Indians and the Spanish peoples. As custom is, the Fiesta opens with the De Vargas pageant, reenacting the final establishment of unquestioned Spanish authority in 1693 when General De Vargas turned over the government of the province to civil authorities. This pageant is a colorful, fascinating event culminating in front of the Palacio or Governors' Palace which stands today as it did when De Vargas and his companions created this bit of history.

Following this came three evening and three afternoon programs in the patio of the Governor's Palace. Spanish music, dancing and drama was one phase, and Indian music and dancing the other of the formal programs. Local young men and women of Spanish blood under the direction of Jose D. Sena of Santa Fe had been grouped into the Fiesta Troubadours and these in chorus, group ensemble, duos and individually gave the popular songs and dances of their own people, many of great antiquity and all of peculiar charm. It was for most visitors a really unique occasion, for outside of South America, Mexico or Spain one could not hope to find such an authentic example of Castilian artistry. The

Fountain Quartet, as the group is known from the family name of its members, was another similar feature. These young people are descendants of the late famous Colonel A. J. Fountain of Los Cruces, N. M., who married into a prominent Spanish family. Although the quartet does not wish to be known or classed as professional, its performance is of such a high standard that it is far from amateur in quality. It should also be recorded that each year this group gives its services to the Fiesta without compensation of any sort. In the field of the strictly dramatic this year was found the production of Jacinto Benevente's play, *The Bond of Interest*. This was given in an English translation by local amateurs and produced under the direction of Miss Winneck of Santa Fe.

Members of a dozen or so tribes from Pueblos near Santa Fe, at greater distances, and even from the Navajo country a hundred miles to the northwest, came for participation in the Fiesta. It is safe to say that nowhere else could one witness so many of the native Indian dances at one time. The student of aboriginal arts found here a great variety of material for his consideration and the lover of the beautiful and unusual a wealth of enjoyment. Even the most superficial observer hitherto unacquainted with American Indian life had to revise most of his judgments, especially the one that Indian music and dancing are unconventional, unrestrained and unpremeditated. Tradition and custom through long years have established the exact form of the dances and accompanying music, all of which are tribal or group in kind and interpretations of collective rather than individual emotion. In this year's official program was printed a very valuable and informative comment on *The Indian Ceremonies*, from the pen of Lansing B. Bloom of the Museum of New Mexico and the American Archaeological Society.

For the third consecutive year Princess Tsianina, the well known Indian singer, was heard on most of the Fiesta programs. She is a great favorite with Santa Fe audiences but a larger repertory of distinctly Indian songs rather than such as have been built on Indian themes or only suggested by such precedents would be more "in the picture." Nothing intrinsically lovelier than the group of Zuni songs she gave could be found anywhere, and these were, the writer understands, faithful transcriptions of the originals.

Interest in the entire Fiesta this year was greater by far than ever before, so much so that the housing accommodations of the town were taxed to care for the many visitors who came by train and automobile. A total of nine thousand paid admissions or an average of fifteen hundred for each of the six programs was the record and the Chamber of Commerce which managed the affair was happily able to report at the conclusion that a material net profit had been realized, enough to wipe out deficits from other years.

T. M. F.

Lamond to Have Master Class at Eastman School of Music

Lamond, the distinguished pianist, who last season came back to American concert rooms after an absence of more than twenty years, will conduct master classes in the Eastman School of Music, at Rochester, N. Y. Lamond is a pupil of Von Bülow, the last of the Von Bülow pupils to remain in active concert work. For thirty years he has been regarded as a pianist and teacher who worthily maintains the traditions of the master group which included Liszt, Tausig, Thalberg, Rubinstein and Von Bülow. Lamond's Beethoven playing has set standards in England for many years.

But Lamond as concert artist and teacher is no reactionary from modern compositions for piano; in his American recitals he has proved to the satisfaction of audiences and critics that his knowledge of, sympathy with, and power to interpret the compositions of present day composers are wholly abreast of those of other artists. As a teacher his success for many years has been renowned and his engagement for master class work at the Eastman School of Music is sure to add both distinction and efficiency to its piano faculty.

Maria Luisa Escobar Off for South America

Maria Luisa Escobar, the dramatic soprano, met with fine success in her guest appearances with the San Carlo Opera Company, at the Century Theater, New York, in the season recently finished. Consequent on this success, won in *La Forza del Destino* and *Gioconda*, she was at once engaged for the Bracale Opera Company, going first to Havana, then to Central American states, and finally to South America, one of her leading roles being in *Carmen* with Titta Ruffo, also a member of the company. The striking appearance of the singer, her youth and beauty, her fresh and beautiful voice, all account in some measure for her operatic prominence.

A TRIUMPH FOR MARIA CARRERAS!

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	White
Night Letter	Red

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	White
Night Letter	Red

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

184FY FGO 57 3 EXTRA

OV STLOUIS MO 243P OCT 27 1923

LOUDON CHARLTON

CARNEGIE HALL NEW YORK NY

174

CARRERAS PLAYED TO A CAPACITY HOUSE LAST NIGHT AND SCORED GREAT ARTISTIC SUCCESS HER MASTERLY INTERPRETATION OF CHOPINS SONATA OF THIRTY FIVE WAS ONE OF THE MOST BEAUTIFUL AND DRAMATIC EVER HEARD IN STLOUIS GREATEST ENTHUSIASM PREVAILED AND WAS AWARDED BY THREE ENCORES CARRERAS IS AN ARTIST EVERY STUDENT SHOULD HEAR RETURN ENGAGEMENT SUGGESTED

PIANO TEACHERS EDUCATION ASSN OF STLOUIS

OTTMAR MOLL PRESIDENT

424 P

MANAGEMENT:

LOUDON CHARLTON, Carnegie Hall, New York

Duo-Art Records

Baldwin Piano



KOCHANSKI

Is Acknowledged Preeminent

Violinist Lauded by Critics Following His
New York Recital in Aeolian Hall,
October 28, 1923

Paul Kochanski, a Polish violinist of real distinction, who came to America two years ago, gave his first recital of the season yesterday afternoon in Aeolian Hall. There is true elegance to Mr. Kochanski's playing. He has an almost French aptitude for perfecting small details and for little refinements of style. Still he has the temperament of his native Poland. He has dignity and repose, and at the same time, a strong, forceful manner. The Vivaldi-Nachez concerto in A minor was played at the start of the recital. It was a fine, scholarly reading, and the Bach numbers which followed were equally interesting. In two transcriptions from Chopin the youthful violinist displayed sentiment, refinement, delicacy and his brilliant technique was brought into play in Paganini's "Campanella." The audience was numerous and more than ordinarily hearty in its applause.—*New York Evening Telegram*, October 29, 1923.

Since Mr. Kochanski first arrived in this country, a few seasons back, he has safely established himself as a genuine musician, an artist endowed with fine taste and feeling, a player of breadth, of finish, and of individuality. This last mentioned trait is to be expected of one who is a student and a teacher of music, but it is too seldom met with on the recital stage. Mr. Kochanski had all his virtues at his command yesterday and delivered his message in masterly fashion. His brother, Josef, was the accompanist.—*New York Evening World*, October 29, 1923.

It was a beautiful performance that Paul Kochanski, Polish violinist, gave at Aeolian Hall yesterday afternoon.

A broad, singing tone and a brilliant though not showy technique distinguished Mr. Kochanski's playing.—*New York Evening Mail*, October 29, 1923.

Musicians in particular call it a happy day which returns Paul Kochanski, the Polish violinist, to his season's first recital in Aeolian Hall. This he did yesterday afternoon, with all accompanying gratification to those for whom the violin is love and law alike. No need to praise him faintly as a "musician's musician" however. His audience was large and general and fairly pelted him with assuring enthusiasm. He lived up to his reputation for finely toned, strong modeled playing.—*The New York Sun and Globe*, October 29, 1923.

Paul Kochanski, the Polish violinist, played at Aeolian Hall yesterday afternoon to a good-sized and responsive audience. And the numbers on the programme were chosen with an eye to avoiding the familiar and the hackneyed.

The concert began with Vivaldi's A minor concerto, arranged by Nachez. Mr. Kochanski's technique, of course, was never strained to cope with the difficulties provided by this old Venetian virtuoso, and he added to that a fine warm tone which was particularly pleasing in the second or largo movement. Good things are wholesome in moderation. And this is true of vibrato in violin playing; it is an asset when not overdone. Mr. Kochanski employed it to advantage in the second movement.—*New York Evening Post*, October 29, 1923.

A finished performance can usually be expected from Paul Kochanski, the Polish violinist, and such a performance was given by him yesterday afternoon at Aeolian Hall.

Mr. Kochanski, as before, showed a thorough mastery of tone and technique—a smooth, full tone generally faring well in those technical complexities in which many a tone becomes rough or clouded—while his technical skill hardly needs to be enlarged upon anew. After Bach and Vivaldi, he played his own arrangements of a Chopin nocturne, Op. 62, No. 1, and a mazurka, Op. 6, No. 3—these much adorned; but he seemed best in Rachmaninoff's "Vocalise" as arranged by Michael Press. Sarasate's "Jota Aragonesa" furnished a spot of color in a program rather sober, so far, while the last group brought Achron's Hebrew Melody, the Brahms A flat major waltz and Paganini's "Campanella"—another Kochanski arrangement.—*New York Tribune*, October 29, 1923.

Mr. Kochanski is one of those artists who, if he put his youth and vigor into playing "Three Blind Mice," could throw his house into long applause. Yesterday he drew gratifying response for everything he did. It is not so much that he plays with emotional fire. It is not exactly "fire" that he has, as much as it is youth and poetic rapture. In the Chopin mazurka, what he produced was real ebullience and poetry; the nocturne, too, had fine floating phrases and trill-work which were essentially the product of the poet back of the bow-wielder.

His work in the Bach "Praeludium" was gay and lilting; a kind of Spring buoyancy that deserved the applause it got. And later came Sarasate's "Jota Aragonesa" (better in technique than in pitch) which left the house so noisy and turbulent that it would be satisfied with nothing less than a whole string of bows.—*New York World*, October 29, 1923.

Good music played well is always a thrilling experience even to satiated concert-goers. Such an experience was afforded the audience in Aeolian Hall yesterday afternoon, when Paul Kochanski gave his initial violin recital for the season. The gifted Polish musician devoted care and special study to the arrangement of his programme. His interpretation revealed his sterling musicianly qualities; straightforward, unaffected style; and vigor controlled by true artistry.—Greta Bennett in the *New York American*, October 29, 1923.

Mr. Kochanski's performance offered much that gave pleasure, especially his broad and dignified presentation of Vivaldi's concert, music of a warmly felt impulse beneath the stately exterior of the early eighteenth century style. This performance of the pieces by Bach showed sympathy and understanding, and a feeling for style.

He plays with an ingratiating sincerity and unaffectedness, directly preoccupied with the music and not at all with personal display. It was sympathetic music making such as has won him sincere liking before now.—Richard Aldrich in the *New York Times*, October 29, 1923.

Paul Kochanski, violinist, gave what the program styled "a concert of music for the violin" yesterday in Aeolian Hall.

His playing had its customary fine tone and a clarity of style.—*New York Herald*, October 29, 1923.

Concert Management:
GEORGE ENGLES
Aeolian Hall, New York

STEINWAY PIANO

VOCALION RED RECORDS

MARIE SUNDELIUS RETURNS PROUD OF HONOR BESTOWED UPON HER BY KING OF SWEDEN

Achieved Phenomenal Success in Opera and Concert—Engaged for Many Concerts in America

Hardly did Marie Sundelius have time to get over her "sea legs" than she left on a concert tour that will keep her out of New York until Christmas. The Metropolitan Opera soprano arrived in New York on October 23, following a very delightful and interesting summer abroad. Five weeks Mme. Sundelius spent up in the mountains of Italy "just loafing and enjoying life." Long hikes she indulged

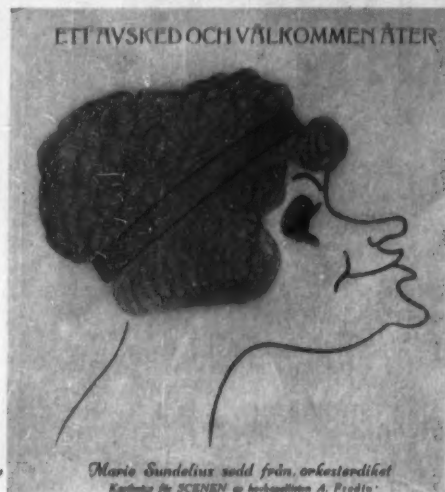
possess it, Julia Claussen and Selma Lagerlöf among them. Moreover, it is said that the Swedish King is very fond of music and has a fine appreciation of it. This first appearance was succeeded by equally successful ones as Nedda in Pagliacci, Micaela in Carmen, Marguerite in Faust, Sophie in Rosencavalier, and Mme. Sundelius would have sung Juliette in Romeo and Juliette if the revival could have been prepared before her departure.

At her final night at the opera, the director came on the stage and presented her with a huge basket of flowers from the Opera Board, while the chorus expressed its approval in the same manner. The members of the opera company gave a banquet for Mme. Sundelius and her husband after the performance, at which, peculiarly enough, the husbands or wives of the singers were not allowed. Dr. Sundelius, however, was the one exception.

The singer describes her experience in Sweden as "just too wonderful for words," and is most enthusiastic over the audience.

"I was afraid at first of them because they give one the impression of that cold aristocracy for which the Swedish people are known, but once they like you they certainly let you know it! And I was fortunate in that. They were quite wonderful to me and were such a joy to sing to after my first scare was over. They loved the Scandinavian group that I included on my program, and the folk songs, which I have done so much in America and which, strangely, are not sung much in Sweden, made quite a hit as encores—so much so that at all my concerts, both in Stockholm and outside, these folk songs were requested. I also presented some American songs that, I am sorry to say, did not win much favor, but I am going to give them an American group next time I go to Sweden. I hope that my choice then may be more fortunate. That does not mean, mind you, that the songs were no good, but simply that it takes time to get used to them, I guess.

"The performances, now that you mention it," she continued, "at the Royal Opera in Stockholm are extremely modern. The staging and lighting are extremely fine. For Carmen, for instance, they had a man from Spain to make the scenery and the staging in the last act I have never seen equalled. For example, the quintet sings to the back of the stage, quite dark; then the darkness lifts a bit so that by the time Micaela arrives, it is just dawning. Most effectively done! By the way, the manager of the Opera asked if I would sing Micaela because they do not consider it an important role there, and I was, of course, glad to do so because I like the role very much.



Marie Sundelius sidd från orkesterdike
Karaktär för SCENEN av konstnären A. Prodin

A CARICATURE

that appeared in the Scenen.

in, all of which, no doubt, was responsible for the picture of health and embodiment of spontaneous enthusiasm that greeted the writer two days after her arrival in New York.

After the holiday in Italy, however, Mme. Sundelius went to Sweden for appearances in both opera and concert. She made somewhat of a record at that, having to her credit eighteen appearances in one month. In Stockholm alone she sang ten times within twenty days. Whether it was in opera or at a concert, sold-out houses were in order, showing the popularity of the singer.

Mme. Sundelius made her first appearance at the Royal Opera in Stockholm as Mimi in Boheme. And at this more recent appearance King Gustave of Sweden, who happened to be in town, heard the American singer and was so charmed by her singing that he decorated her with the Litteris et Artibus medal, which is the only decoration he gives for himself. About twenty women in the world

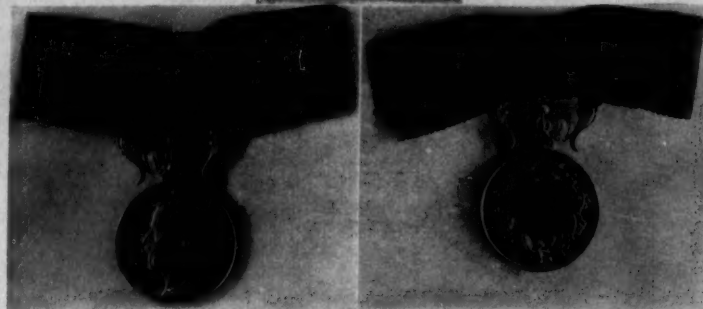


MARIE SUNDELIUS IN
THE MOUNTAINS OF
ITALY,

where she passed five weeks
during the summer.

TWO VIEWS OF THE LITTERIS ET ARTIBUS MEDAL,

presented to the American
singer by the King of Sweden
after her first performance,
which he attended. This is
the only decoration that the
King gives personally and
pays for himself.



"The theater seats about 1,600 people. It is charming to sing in and gives a feeling of intimacy that is very unusual. I heard a remarkable performance of Orpheus in the Underworld, which was staged by Reinhardt, and I hear they will do it here in America, too. Another privilege that I enjoyed, by the way, was hearing Battistini—a marvelous artist! I can only say that if at his age today he is so colossal, what could he have been twenty-five years ago? He is a great artist—a grand one—and I shall never forget him. There is some talk of his coming to America, but who knows? They say he is afraid of crossing the ocean.

"And now," said Marie Sundelius, "I am leaving tonight for a long concert tour, which will keep me away until the holidays. I am anticipating it with much pleasure. I love concerts! The opera? I shall sing again at the Metropolitan the first of the new year, but I shall not do anything new this season—just my usual roles."

J. V.

Sturani Artists' Achievements

A number of singers from the studios of Cesare Sturani, the well known vocal teacher and coach, are doing interesting things before the public. As has been announced before, Harold Lindau, now known as Oraldo Lindi, will open the La Scala season under the baton of Toscanini in Aida, so great has been his success abroad.

Among those who have coached recently with Mr. Sturani may be mentioned Alfredo Gandolfi, baritone, who has just been engaged by the Chicago Civic Opera, and Cyrena van Gordon, contralto, of the same organization. Mr. Sturani has also been associated with such artists as Ruffo, Fitzju, Peralta, D'Alvarez, Raisa, Rimini, Stracciari, Jardon, Namara, and others.

Several of his singers are appearing with success in light opera. Among these may be mentioned Mary Rose Walsh, who has just returned from a tour of Jack and Jill, and Cecil Verkooy, now in Al Jolson's new show. Lucy Finkle continues to win success at the Second Avenue Jewish Theater, while S. Goldenberg brilliantly holds forth as an actor and singer at the Irving Place Theater. These young singers have grown in the Sturani studios, having begun their voice work with him and progressed so steadily until they are now achieving fine things. Mr. Sturani has this season a large number of beginners, in whom he is much interested.

Vera Schwarz in Jeritza Roles

Vera Schwarz, a young soprano now winning fame in Austria, had already won a prominent position for herself before having the good fortune to replace Jeritza at the Vienna State Opera. That, at least, will be considered good fortune by American music lovers, and will perhaps be the thing that will most impress people in this country, simply because we happen to know Jeritza, and to be found worthy to replace her naturally stamps the singer with approval.

Rather unjust, of course, but that is human nature. Vera Schwarz was, as already stated, well known before this opportunity came to her. She was born in what is now called Yugoslavia, at Agram, and studied at the Vienna Conservatory. She then went first to the Hamburg opera, later to Berlin, doing dramatic soprano roles. Since last season she has refused to bind herself with any permanent engagement, but has preferred to appear only as "guest artist."

Among her guest engagements was one last winter at the Vienna State Opera, and it was then that she sang the Jeritza roles during the time that Jeritza was in America. She has now been reengaged for the same parts for the coming season. She has already had a number of offers to come to America and is debating which of them to accept. In any case, she will probably come here in the season of 1924-25.

Another New York Recital for Myra Hess

In response to the numerous requests following her unusually successful New York recital, Myra Hess will give a special request program at Aeolian Hall on Saturday afternoon, November 17, her last in the metropolis until January, 1925. Miss Hess will interrupt her present tour in order to appear in three concerts in and near New York. Immediately after her forthcoming Aeolian Hall recital she will leave for the West.

Esther Dale to Sing December 4

Esther Dale, the soprano, will be the assisting artist with Harold Bauer, pianist, and will sing two groups of numbers on December 4, at Baltimore. The concert will be under the direction of the William Albaugh Concert Course.



MARIE SUNDELIUS,

as Mimi in Boheme, a role in which she scored one of her brilliant successes at the Royal opera in Stockholm recently.

NYIREGYHAZI

A Cyclonic Success at the Maine Festivals

BANGOR DAILY NEWS—October 6, 1923.

HE HAS BEEN LIKENED TO LISZT, THE GREATEST PIANIST IN THE HISTORY OF THE ART, AND IT MAY BE TRULY SAID THAT HE PLAYS THE LISZT NUMBERS, OF WHICH THERE WERE TWO ON HIS LIST, AS THAT GREAT GENIUS MIGHT PLAY THEM WERE HE ALIVE, OR AT LEAST IN A MANNER TO WIN THE APPROBATION OF THAT WIZARD OF THE IVORY KEYS. YOUNG THOUGH NYIREGYHAZI IS, HE HAS CREATED A NEW EPOCH IN THE HISTORY OF THE PIANO. Few dreamed in the vast audience that faced him at the Auditorium Friday night, that the cold-looking instrument of wires and keys could pour forth such floods of color and beauty, such thunder and lightning, such dramatic proclamation, or such seductive song. NYIREGYHAZI HAS NO RIVALS. OTHERS ARE PIANISTS. HE IS A MAGICIAN—A GOD, WHO HAS GIVEN THE MACHINE CAPACITIES IT HAD NOT PREVIOUSLY POSSESSED, A Piper of Hamelin, who draws the wondering crowds after him by his magic art. Beneath his touch, the piano becomes a glorified instrument.

BANGOR DAILY COMMERCIAL—October 6, 1923.

One attempts analysis of the Hungarian lad's playing. Failure must follow such attempt. And in spite of disagreement, as to reasons and all the rest of the rules which go to explain such achievement, critics—and Bangor has worth while ones—are agreed that **THIS HUNGARIAN BOY IS THE GREATEST OF THE WORLD'S PIANISTS.** But, taking him as pianist merely, and not as the GREAT GENIUS which he is, Nyiregyhazi's playing is **TRADITIONALLY LISZT.** And if one desires to fancy that the great master with his great brain, marvelous soul of music, and transcending art could still influence disciples of music, it is not, after all, an uncanny thought but rather a fine reason for this boy's thrilling of the world. And indeed, **IF SENSATIONAL IS THE WORD TO USE, IT IS USED IN A HIGH SENSE.** For there comes, after all, a sense of perfect joy in such playing as was heard last night, joy in such perfect beauty of tone. **POWER OF TONE, PERFECTLY ENORMOUS,** there is in the Hungarian's playing. **BUT NYIREGYHAZI WOULD NEVER BE DESCRIBED, EVEN BY THE UNLETTERED IN MUSIC, AS "POUNDING" THE PIANO.** Chord upon chord, tone upon tone, he piles. **ONE THINKS, WITHOUT ANALOGY PERHAPS, OF THE STORM GODS WHO PILE CLOUD UPON CLOUD, PURPLE UPON PURPLE.** They do not spoil the beauty of the sky but rather give it majesty. **SO NYIREGYHAZI. TONES THAT ECHO MUSIC GROW UNDER THOSE HANDS INTO SUCH A STRUCTURE THAT ONE HOLDS ONE'S BREATH WAITING, TENSE, FOR THE LAST CHORD.** It comes. Those magnificent hands, not unusual save in the marvelous reach of the spread hand, **ACHIEVE COMBINATIONS OF NOTES UNKNOWN TO ANY OTHER PLAYER. BUT THERE IS NEVER A BLURRING. THAT PERFECT PEDALLING NEVER FAILS. ONE NEVER LOSES THE SENSE OF PERFECTION OF EVERY NOTE.** If Nyiregyhazi's power is stupendous, his cantilene or **SINGING TONE** is **SUPERB.** He plays the Liszt concerto and at its end the octaves fairly rush on, yet with **NEVER A HINT OF CARELESS HASTE, PRECISION TEMPERING POWER YET NEVER LIMITING IT.** That is one great secret if secrets there be, of the Hungarian's playing. And there is another. It is safe to say that there has never, and will never be a pianist who plays in what has been called thunder and lightning fashion without a toss of the head or a movement of the body. But Nyiregyhazi has none of these mannerisms. Under Nyiregyhazi's fingers, the piano becomes a sentient thing. And **HE SEEMS CONTENT THAT THE PIANO BEAR THE MESSAGE OF**

DELIGHT. He himself seems sunk in the piano. He is one with it in marvelous fashion, somehow. For he turns from those magnificent chords, that mighty grasp of the composer's intent and plays a Grieg Nocturne, with all its serenity, all its calm, all its gracious sweetness; and **HIS RENDITION IS NO MORE INFLUENCED BY REACTION OF WHAT HAS GONE BEFORE THAN THE SUNLIGHT IS DULLED BY STORMS WHICH HAVE PASSED.** He shows no nervous tension; and that is by no means a common trait, even to the great players.

PORTLAND EVENING EXPRESS—Oct. 10, 1923.

The real star of the 1923 concerts was heard last evening. Not but that the complete list of Festival artists is proving all that was heralded, including of course the brilliant opening attraction, Madame Onegin. But **IT REMAINED FOR ERWIN NYIREGYHAZI TO ELECTRIFY HIS AUDIENCE AND TO AROUSE A FUREUR** equal to the old Festival days. At the morning rehearsal, a foretaste of the wonder of the coming evening event was gained from the performance of **INDESCRIBABLE GRANDEUR** of the Liszt Concerto in E Flat. Last evening, Nyiregyhazi's marvelous playing of this great work with the orchestra awoke the audience to the realization of the calibre of the performer before them, and when at the close of his program, the inspired young artist performed the Second Rhapsody of Liszt with a tremendous effect that **SURPASSED THE MUSICIANSHIP OF ANY KNOWN ARTISTS,** then the early Festival days of great excitement were recalled as, **WITH ONE ACCORD, CHORUS AND AUDIENCE SPRANG TO THEIR FEET AND YIELDED A GREAT TRIBUTE OF APPLAUSE, STAMPING AND CHEERING TO THE VICTORIOUS YOUNG PIANO STAR.** "**A PADEREWSKI ON FIRE**" is the way someone has described this marvelous young performer. **SURE IT IS THAT ERWIN NYIREGYHAZI POSSESSES ALL THE MAGNETIC APPEAL, PURE TONAL CHARM AND TECHNICAL MASTERY OF THE POLISH PIANIST,** but he has the fire of youth in his veins, and the sound of the music of his Hungarian gypsies is in his ears. The artist performed technical feats and exerted a **MAGNETIC INFLUENCE** over his hearers that has **NEVER BEEN EQUALLED** at a local musical event. To hear the Liszt Concerto played by this dynamic young player was alone worth the price of a course festival ticket—and more. In this work the pianist gave a demonstration of magnificent and effortless skill and tonal beauty that swept all before him. **LISTENERS ARE LEFT GROPING ABOUT TO FIND WORDS ADEQUATE TO EXPRESS THE EFFECT UPON THE SENSES OF NYIREGYHAZI'S STUPENDOUS WORK.** The Hungarian pianist's playing is the kind that an audience loves and one comment of the young artist's work is that the musically unversed as well as the musician, seem to find pure delight in this exquisite art. After the concerto, in response to vociferous and long continued applause, Nyiregyhazi returned to perform magnificently the Rachmaninoff Prelude in C Sharp Minor. The beautiful and beguiling Nocturne by Grieg was played quietly with wondrous charm, exquisite artistry and an atmosphere of the faint, far North.

PORTLAND PRESS HERALD—October 10, 1923.

Nyiregyhazi was a sensation. **HE STIRRED HIS AUDIENCE SO DEEPLY THAT AT TIMES DURING HIS PLAYING HUNDREDS LITERALLY SAT ON THE EDGE OF THEIR CHAIRS** and when he had finished, the approbation of his hearers was expressed not only by **TUMULTUOUS APPLAUSE** but by the **RUMBLE OF STAMPING FEET.** It is very difficult to transfer an analysis of his fiery playing to paper. The technic that is his is innate. He has that ability so often credited to Paderewski of producing **PERFECT CRESCENDOS** and **DECRESCENDOS.**

Management: R. E. JOHNSTON

Knabe Piano

1451 Broadway, New York

FLONZALEY Quartet



November December Dates

- Nov. 6 Middlebury, Conn.
8 Millbrook, N. Y.
9 Northampton, Mass.
11 Williamstown, Mass.
12 Montreal, Can.
13 Quebec, Can.
15 Harrisburg, Pa.
17 Chambersburg, Pa.
18 Philadelphia, Pa.
20 New York City
21 Fairmont, W. Va.
22 Beaver Falls, Pa.
23 New Castle, Pa.
25 Chicago, Ill.
26 Lincoln, Neb.
27 Fairfield, Ia.
29 Sioux City, Ia.
30 Duluth, Minn.
- Dec. 1 Minneapolis, Minn.
2 Milwaukee, Wis.
3 Kenosha, Wis.
4 Red Wing, Minn.
5 Mankato, Minn.
7 Grinnell, Ia.
9 Indianapolis, Ind.
10 Louisville, Ky.
13 Danville, Ill.
14 Quincy, Ill.
15 St. Louis, Mo.
16 Chicago, Ill.

Season 1924-25 Now Booking

Victor Records

Management
LOUDON CHARLTON
Carnegie Hall
New York

Conductor Alexander Coroshansky Praised

When Dirk Foch became ill last year, Alexander Coroshansky on short notice took his place as conductor of the City Symphony Orchestra for several concerts, these occurring in Carnegie Hall and the Century Theater. His ex-



ALEXANDER COROSHANSKY

perience and reliability were recognized, leading to his engagements as conductor of the Baltimore summer season of the De Feo Opera Company. A conductor usually receives too little mention in the daily press, notwithstanding the fact that upon him depends the success of the entire performance. That his ability and authority were outstanding may be seen by the following quotations from Baltimore papers:

The conducting of A. Coroshansky was that of an experienced musician.—Baltimore American, June 23, 1923.

A. Coroshansky had vital rhythmic pulsation, and with this decided baton the work received a spirited rendition.—Baltimore American, June 28, 1923.

Signor Coroshansky made his orchestra very effective and colorful.—Baltimore American, June 12, 1923.

Conductor Coroshansky is to be congratulated on their performance of last night.—The Sun, Baltimore, June 12, 1923.

The smoothness with which the opera was presented was largely due to the effective directing by the conductor, Maestro Coroshansky.—The Baltimore News, June 28, 1923.

Conductor Coroshansky handled the orchestra with skill and ability.—The Baltimore Sun, June 23, 1923.

Conductor Coroshansky again handled his orchestra with much ability and skill.—The Baltimore Sun, June 24, 1923.

Duse Presiding Genius at Goodson's Concert

Having promised herself the pleasure of attending the piano recital given by Katharine Goodson in New York on October 23 it proved a distinct disappointment to Mme. Eleanora Duse, who is now in America after a lapse of years, to have to forego it on account of the demands of her own rehearsals. Two days before the scheduled event Mme. Duse, who is passionately fond of music and a great admirer of the art of Miss Goodson, called on the latter at her apartment with the request: "Will you play for me—for me—all alone?" Needless to say the request was granted and for nearly two hours Miss Goodson played to the great tragedienne all of her favorites—some of them twice.

On the day of her recital a package was delivered to Miss Goodson's dressing room. The messenger who brought it insisted that it must reach Miss Goodson before her concert. It did—and when it was opened it was found to contain a wonderful camera study of the actress with the inscription "A Katharine Goodson, Admiration et gratitude, Eleanora Duse, N. Y. 1923."

And each time Miss Goodson left the stage amidst the plaudits of a delighted audience she was met with this benediction in her dressing room. Small wonder the critics found Miss Goodson "inspired."

Randegger Plays at Reception

G. Aldo Randegger, pianist, played at a reception given by Villa Faulkner Page, leader of the Fellowship of the Life More Abundant. Her beautiful studio on Park avenue has been the background for many delightful affairs, and on October 20 the gathering was quite distinguished. Lynette Aveduke offered some charmingly graceful dances. Mr. Randegger quite captivated the gathering by a splendid interpretation of his own composition, *Aspiration of the Soul*. Bertha Kuntz Baker gave several readings; with her lovely speaking voice and the combination of Mr. Randegger's playing, they created some beautiful duets. The simplicity and truth of these two artists were demonstrated in their achievements. Mrs. Baker is also a member of the faculty of the Randegger Conservatory of Music.

Quartet Delights Mountain Lakes, N. J.

Mountain Lakes, N. J., October 19.—At the Mountain Lakes School last night, an enjoyable concert was given by the quartet of the Tompkins Avenue Congregational Church of Brooklyn, before an audience that manifested much interest. The quartet consists of Alice Louise Mertens, contralto; Frank Forbes, baritone; May Reddick Prina, soprano, and Henry Moeller, tenor, with Edward K. Macrum as director and accompanist. The program comprised three

quartets and solos by each of the members. Miss Mertens made a fine impression in her group—*Lament of Isis* (Songs of Egypt), *Bantock, Dreamin' Time* (Bayou Ballads), *Strickland, Hard Trials* (Negro Spiritual) arranged by Burleigh, *The Danza*, *Chadwick*. She was also heard in the duet, *Every Flower*, from *Madame Butterfly*.

The quartet was entertained at the home of E. E. Androvette and following the concert a reception was given in their honor at the Mountain Lakes Country Club. Among those present were: Rev. and Mrs. J. C. Miller, Mr. and Mrs. Frank Hendrick, Mr. and Mrs. J. L. Houston, Mr. and Mrs. C. P. Robinson, May Reddick Prina, Alice Louise Mertens, Jessie F. Androvette, Edward K. Macrum, Frank Forbes, Henry Moeller, George M. Streat, and Mr. and Mrs. E. E. Androvette. A. D.

WINNIPEG (CANADA) IS MUSICALLY AMBITIOUS

Local Symphony Orchestra Has Been Formed and Many Fine Artists' Recitals Are Anticipated—Lhevinne and Follinger Appear

Winnipeg, Canada, October 21.—An ambitious program of events indicates the high regard placed on music by people here. The season's first concert was given October 10, by Goran Olson Follinger, Sweden's eminent violinist, who appeared in Central Congregational Church. He proved to be a thorough musician who conveyed to his hearers a great joy in his art. His program included several of his own compositions.

LHEVINNE, AFTER TWELVE YEARS.

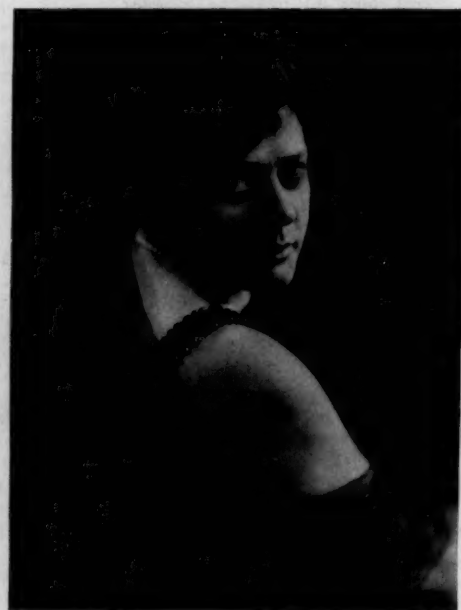
Josef Lhevinne appeared in recital October 16, after an absence of twelve years from the city. He was enthusiastically received. His recital was under the auspices of the Manitoba Music Teachers' Association, which held the third annual convention in the Music and Arts Building. Very interesting sessions were enjoyed. Burton L. Kurth, of Winnipeg, was elected president.

LOCAL SYMPHONY ORCHESTRA.

What is considered a most momentous development in musical life is the formation of the Winnipeg Orchestral Club, which will present a series of five orchestral concerts before Christmas, under the leadership of Hugh C. M. Ross, the distinguished conductor of the Winnipeg Male Voice choir. Winnipeg has never had a permanent symphony orchestra, though its lack has long been bewailed. The present scheme is to engage sixty men employed in the various moving picture orchestras to give concerts on Sunday afternoons, with adequate rehearsals. The law does not permit charging admission for Sunday concerts, so the orchestral club was formed, with a fee of \$5. Only members will be permitted to attend the concerts. It is planned, however, to allow school children to attend the final rehearsals.

Another series of Sunday evening concerts, under the direction of Charles C. Manning, conductor of the Metropolitan theater orchestra, has opened with good results. I. T.

LILLIAN GINRICH



American Dramatic Soprano

Available Entire Season
1923-24 for Concerts,
Recitals, Oratorios

Management of Lillian Ginrich,
Freemantel-Ginrich Studios
71 Central Park West, New York City

CINCINNATI NOTES

Herbert Newman and Richard Knost, pupils of the College of Music, from the classes of Frederick J. Hoffmann and Giacinto Gorno, gave a concert on October 27, at the Shinkle Methodist Church, Covington, Ky.

The first monthly musical service of the Church of the Advent, Walnut Hills, was enjoyed on October 21, when a fine program was offered under the direction of Gordon Graham.

Phi Beta Musical Sorority, Cincinnati Conservatory of Music chapter, was entertained by Irene Gromme with a very pleasant musicale at her home several days ago. LaRue Loftin, Glenn Jackson, Agnes Trainor and Lucy DeYoung took part.

The University Girls' Glee Club has been rehearsing on a work composed by Elizabeth Cook, of the Cincinnati Conservatory of Music faculty, which has been dedicated to Burnet C. Tuthill, general manager of the Conservatory and director of the University Girls' Glee Club. It is a three-part song.

Two new songs by Emma Beiser Scully, post-graduate of the College of Music, were heard for the first time before the meeting of the Clifton Musical Club a short time ago. The titles to these compositions are Summer and Kwoon-Yang. They were sung by Mrs. Louette Luecke. Mrs. Scully has become very popular as a local composer.

The Wurlitzer Concert Company gave its one hundred and fifth concert on October 24, in South Norwood.

Marcella Menge, former pupil of the Cincinnati Conservatory of Music and at present head of the voice department of the University of South Dakota, gave a very interesting recital in the above institution a short time ago. She was a pupil of John A. Hoffmann while studying in Cincinnati.

La Vergne C. Sims, pupil of Mme. Reiner of the Cincinnati Conservatory of Music, has accepted a position as soprano soloist at the Fort Thomas (Ky.) Episcopal Church.

Students of the College of Music were heard in their third Saturday noon recital on October 27, in the Odeon, when pupils of Mary Davis Hahn, Estelle B. Whitney, Frederick J. Hoffmann and William Morgan Knox performed.

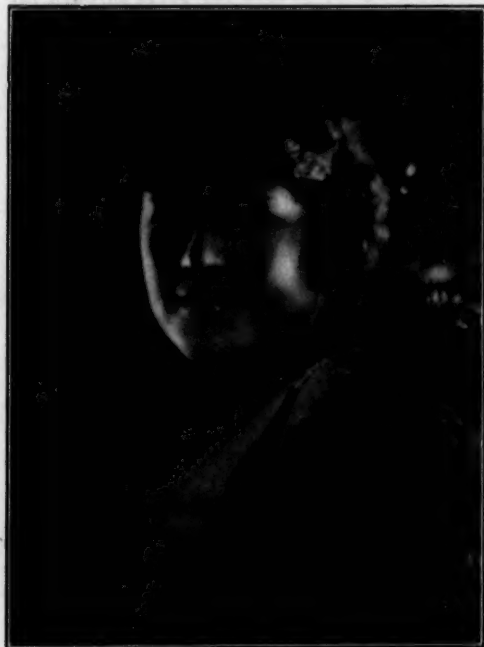
Leo Stoffregen, pianist; Elfreda Lehrten, soprano; Frances Stoffregen, cellist, and Lillian Denman, pianist, gave a pleasing program at the Carthage Methodist Episcopal Church, October 25.

A musical program was offered recently by Lydia Darlington and Faye Ferguson at the home of Mrs. L. G. Rice, Hyde Park, when a meeting of the Albert Sydney Johnson chapter, of the United Daughters of the Confederacy, was held. Miss Darlington is a pupil of Thomas J. Kelley, of the Cincinnati Conservatory of Music, and Miss Ferguson a graduate pupil of Marcan Thalberg, at the same institution.

W. W.

A Busy Season for Ruth Lloyd Kinney

Ruth Lloyd Kinney, contralto, will have an exceedingly busy year. She began her season on September 24, 25 and



RUTH LLOYD KINNEY

26, with appearances in Philadelphia. For the week beginning October 2 there were joint recitals in Harrisburg with Hans Barth, pianist. Washington, D. C., heard these two musicians the week of October 8, during which period Mr. Barth and Miss Kinney entertained about 100,000 people in various audiences. The contralto's next engagement was in Atlantic City, N. J., where she gave a private recital on October 20. Then she gave a series of recitals with Mr. Barth in Muskegon, Mich. For the first part of the week beginning November 5, Miss Kinney was scheduled to give two concerts in Grand Rapids, Mich. November 9 there will be a joint recital with Myra Reed-Skibinsky in Doylestown, Pa. The following day Philadelphia will hear the singer. The entire week of November 12 Miss Kinney will give a series of concerts with Alexander Gunn, pianist, in Buffalo, N. Y. Future dates not yet fully settled include engagements in New York; Cleveland, Ohio; Troy, Albany and Buffalo, N. Y.; Hartford, Conn.; Philadelphia, Pa., and Springfield, Mass.

Opening of Rivoli City Concert Course

Toledo, Ohio, October 24.—The Rivoli City Concerts, under the direction of Grace E. Denton opened most auspiciously with the Schumann Heink concert. Every seat was taken and hundreds of people had to be seated on the stage. It was a splendid beginning for a course which promises

splendid things. In fact, the season sale has broken all records of subscription business in this city. Seats for the first concert were all sold three days in advance, including the ones on the stage.

The famous contralto aroused her huge audience to great enthusiasm. A group of modern music followed several arias, then the solemn notes of taps opened the closing group, which was given with organ accompaniment. This was in memory of the soldiers who had "gone West." There were many Legion boys present, a group of disabled men occupying a front box. The Legion sent up many flowers which Mme. Schumann Heink insisted on giving to the disabled soldiers who filed into the green room later to thank her. Schumann Heink was assisted by Florence Hardeman, and her usual accompanist, Katherine Hoffman. T.

Gay MacLaren Opens Her Season in Colorado

The regular artist course was opened at the Avalon Theater at Grand Junction, Colo., on October 18, by Gay MacLaren. It was Miss MacLaren's third appearance at Grand Junction and a sold-out house was an evidence of her popularity. On October 22, she appeared at the Brigham Young University, at Provo, Utah; on October 23, at the Agricultural College in Logan; on October 24, she played at the famous old Salt Lake Theater at Salt Lake, it being her third appearance in Salt Lake within the past two years. Ridley Park, Pa., Columbus, Ohio, and Ypsilanti, Mich., are dates recently added to Miss MacLaren's winter season.

Vincenzo Portanova Receives Warm Tribute

Frederic Jagel, tenor, an artist pupil of Vincenzo Portanova, with whom he studied during the past five years, who went to Italy at the suggestion of Mr. Portanova for an operatic debut, writes to his master as follows: "How I do miss you now, maestro! I realize now how much you have done for me, and how much you still can do for me. The voice is pretty good, and I've been singing for different agents. The maestro I am coaching with gave me letters of introduction to these agents recommending me very highly. Well—I am looking forward to the time when I can see you again. If you were only over here! As soon as I've had some work over here, I'll be back. You are the one teacher for me. Devotedly your pupil. (Signed) Frederick Jagel."

O'More Wins Success with San Carlo Forces

Reports from all along the line where the San Carlo Opera Company has been appearing, show that Colin O'More, the young lyric tenor, has been meeting with phenomenal success. His managers, Arthur and Helen Hadley, have booked him after the close of the operatic season in March over the same route where he has appeared in the opera. Mr. O'More is singing the role of Pinkerton, with the celebrated Japanese star, Tamaki Miura, in Madame Butterfly, and that of Rodolpho with Anna Fitzu in La Boheme. The company has met with unprecedented success, the houses being sold out days in advance of the company's appearance.

A Manager's Opinion;

**"For Superb Singing and
Sheer Artistry
CHARLES HACKETT
SURPASSES THEM ALL;
A Truly Great Artist with a
Splendid Personality"**

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Red
Night Letter	W.L.

If none of these three symbols appears after the check number of words this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION
TELEGRAM**

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Red
Night Letter	W.L.

If none of these three symbols appears after the check number of words this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

Received at 54 West 45th St. New York

23 OCT 27, P. M. 4 28

N A529 45 BLUE

SEATTLE WASH 27 1 03P

CHARLES WAGNER

511 5 AVE NEWYORK NY

CHARLES HACKETT OPENED MY SEATTLE COURSE LAST NIGHT SINGING TO HIGHLY APPRECIATIVE AND ENTHUSIASTIC AUDIENCE. FOR SUPERB SINGING AND SHEER ARTISTRY, HACKETT SURPASSES THEM ALL. A TRULY GREAT ARTIST WITH A SPLENDID PERSONALITY. THANK YOU FOR SENDING HIM TO ME. LETTER FOLLOWS WITH CLIPPINGS.

(Signed)

KATHARINE RICE.

Management: Charles L. Wagner
D. F. McSweeney
511 Fifth Avenue, New York

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. SILBERT, President
WILLIAM GIEPERT, Vice-President
ALVIN L. SCHMOEDER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4293, 4298, 4294, Murray Hill
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Opticians.

ALVIN L. SCHMOEDER, General Manager
LEONARD LIEBLING, Editor-in-Chief
H. O. ORGOOD, Associate Editors
WILLIAM GIEPERT, Associate Editors
FRANK PATTERSON, Associate Editors
CLARENCE LUCAS, Associate Editors
J. ALBERT RIKER, General Representatives

CHICAGO HEADQUARTERS—JANUARY BOX, 829 to 830 Orchestra Building, Chicago, Telephone, Harrison 4116.
BOSTON AND NEW ENGLAND—21 Symphony Chambers, 210 Huntington Ave., Boston, Telephone, Back Bay 5554.
LONDON, ENG.—CHAS. SARGENT (in charge), Nelson House, 85 Queen Victoria Street, London, E.C. Telephone 448 City. Cable address Muscourier, London.
BERLIN, GERMANY—Gustav Samonowitz, Schillingstrasse 9, Berlin W. 8, Telephone Steinglatz 3473. Cable address Muscourier, Berlin.
PARIS, FRANCE—CLARENCE LUCAS, 18 rue des Hauts Cheneaux, Gonesse.
MILAN, ITALY—ANTONIO SCARAMIELLA, via Leopardi 7.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago. Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK NOVEMBER 8, 1923 No. 2274

Often a futurist composer is one with whom the present never catches up.

Teachers frequently learn more from pupils than pupils from teachers.

If you are an artist and honest with yourself, you are your own best critic.

Astronomy not a popular science? New York and Chicago will be star-gazing most of the winter.

To judge by the tonal doings of the current seven days in the metropolis, Music Week seems to have come to New York several months in advance of the official schedule.

Philharmonic concerts are to be broadcasted in this city and soon everybody will know that symphonies are not nearly as dull as bad popular songs endlessly projected.

Times are so hard in Cologne that no printed programs are provided at concerts. As the person said in Bernard Shaw's play: "How can they enjoy it if they do not know who wrote it?"

A governess is a person who has to dress and air the children, stand the mother's faultfinding, know where the father has mislaid his plaid necktie, and teach the little ones social deportment and piano playing.

If (as exclusively discovered in last week's MUSICAL COURIER) the Bach Chromatic Fantasy and Fugue is to be the pianists' favorite lily for gilding this season, the violinists have with no less avidity taken up the dear old Bruch G minor concerto. How many times have we already had it! It spent the last week-end at Carnegie Hall, one violinist playing it Saturday afternoon and another Sunday evening.

Word comes from Cincinnati just as we are going to press of the triumphant opening of the Popular Concert Season of the Cincinnati Symphony Orchestra, at the Music Hall, November 4. The great hall, seating 3,583, was packed, with nearly two hundred standing and many turned away, a record audience for several years. On the program Fritz Reiner gave the Dvorák New World symphony, several Grainger numbers, Oriental Sketches by Mraczek (first performance in America), and Tchaikowsky's 1812 overture with an additional band of thirty men, making an orchestra of 120 players, and the great organ of the Music Hall. After

each number there was a great ovation for Mr. Reiner, and in the history of the city there was never greater enthusiasm for a popular concert.

It begins to look as if London might have opera again at Covent Garden next summer, after a lapse of several years. Harry Higgins, always the prime mover there, is negotiating with a view to bringing over the entire company of the Vienna State Opera for a nucleus, with some extra stars to be engaged as guests. The negotiations promise to be successful.

Which will be the first quartet to play the Alois Haba string quartet in quarter-tones on this side of the water? The latest reports from the other side say that his next quarter tone experiment is going to be in the form of a choral work. We have a number of singers in mind who are regular—if involuntary—quarter-tone artists.

Here is something that Philip Hale discovered in the London Sunday Times: "They also laugh at the fact that American musicians beat time in a frantic way with their feet, and sometimes their legs. British musicians regard this as very bad form. The only way British players beat time is with the big toe, and that the audience can't see."

The two San Carlo opera companies are starting their seasons with a rush. The regular company, after its unprecedented success in New York, has been packing the Metropolitan Opera House in Philadelphia, while the All Star San Carlo played to over 40,000 people in six performances in five days at the great Waco Cotton Palace, a fine record for Waco or any other city.

There appears to be something rotten, not only, as Hamlet averred, in the State of Denmark, but also in the affairs of the Vienna State Opera. Our correspondent informs us that one head already has fallen and that it would not be surprising if the withdrawal of Richard Strauss from his sinecure position as director would eventually follow. A full and spicy story is promised for next week's issue.

That the Duncan Dancers have not been forgotten in their three years' absence was proved by their selling out to the last seat and last inch of standing room at Carnegie Hall on Saturday evening last. The three girls split with the erratic Isadora two years ago, and now design all their own dances. Their work—or, rather, their play—is as exquisite as ever; there is a certain charm and allure about their dancing that no other school possesses.

Word comes from Italy that Ugo Ara, former violist of the Flonzaley Quartet, is living quietly there at his little villa on Lago Maggiore, almost entirely recovered from the nervous breakdown which compelled him to retire from active musical work two or three years ago. This will be welcome news to the large circle of friends which Ara made here, not only through his talent as a musician but also through his charming personality.

The Union of the East and West, the object of which is to establish a meeting place for the East and West in the field of art, science and philosophy, is giving a special matinee at the Garrick Theater on November 23 of a romantic play on the marriage problem, The Bird and the Fish, by Mabelle Shapleigh and Alfred Kahn. Mrs. Shapleigh is well known to singers through her many fine translations of song texts from foreign languages, especially from the German. It is her first venture into the field of drama. The play has already been well received in Boston and Washington.

The favoritism that certain managers (who shall be nameless) show toward certain of their artists, to the detriment of others on their own lists who have confided their destinies to their care and honor, is regrettable, to use a very mild term for it. When an out of town manager writes in to engage a particular artist for a particular date and is told that this artist is not free on that date or will not accept the terms, but that some other, more favored artist may be had, when, as an actual matter of fact, the particular artist the out of town manager seeks to engage is not only free on the date mentioned, but would be perfectly delighted to accept the proposed engagement, it is pretty bad. The practice is, as already said—to use this mild term—regrettable. It is entirely indefensible and it is impossible to find any excuses for it. Perhaps the artists will find means to protect themselves. It is to be hoped so, for it is time such abuses came to an end.

PRESS VALUE.

An interesting phenomenon that one observes each recurring season with no lessening either of wonder or mystification is the sudden success of some artists, the slow success of others, the practical failure of a few, when one feels sure that all of these artists are of pretty much equal value artistically.

Being of equal value artistically, what is the element that counts for or against them with the public? That is one of the things that has given rise to more controversy, more irritation, than any other attribute of the artist, almost, one might say, than any other feature of art life and the artistic career.

And, naturally, in the face of so many divergent opinions, one hesitates to state that this or that is the fact of the matter, categorically, for fear of being justly dubbed presumptuous. Yet, looking at it from the inside, the newspaper side, one cannot but be inclined to the belief that Press Value has a good deal to do with this inequality and dissimilarity.

Press Value. Just what does it mean? Well, the meaning will be vaguely comprehended or felt by every musical reader, by most people who are interested in music. Press Value is, so to speak, news value. That is to say, some artists seem to create an interest that appeals to the newspapers, some artists seem to fail to create any such interest. And, of course, there are all sorts of grades between these two.

Where it comes from is difficult to say. The whys and wherefores of such things are psychological mysteries that have to do with mob-appeal. Go where the crowd goes is a simple rule for most of us. But what starts the crowd? Not art supremacy, surely, for some of the very greatest artists who have ever appeared on the boards have been only moderate drawing cards while others of moderate artistic importance have been headliners for years. Not sensationalism, apparently, for many a first rate artist, who never stoops to conquer, never plays to the gallery, has got and held the press through the entire duration of a long career.

What is it, then, this enormously important Press Value? Is it not, perhaps, an instinctive knowledge of self-exploitation? business acumen? good salesmanship?

This needs explanation and lucidation, and perhaps hypothetical, concrete examples will best serve. We all know men and women in the business world (and professional world as well) who seem always able to command high prices for their work, who have what the French call a "flair" for opportunities for advancement, who are always in on every new deal where money is involved, who rise as quickly to the top as a piece of cork.

And we all know, furthermore, that many of these people are really, technically speaking, less worthy than others who stay put, faithful and valued employees, but never sought after or thought of when there is promotion in evidence; who are passed like runners in a race, not because they are inefficient runners, but because (so it seems) their opponents are able to get a lift.

All of this is one of the mysteries of art. It is no less a mystery of life. Men enter business or professional life and become millionaires in an amazingly short time. They go right to the top, yet if one were to ask what their individual merit is, the answer would not be forthcoming. Sometimes, both in art and commerce, they have a short career and then fail. Business failures for many thousands, or millions, are not uncommon news, and often one reads with amazement that the head of the firm was less than thirty years of age and built the business up from nothing. Less often one reads of the failure of musicians who have had brief careers, but always they are young.

Is not such Press Value, as already suggested, the art of advertising? It would certainly seem so. The broker who gathers in accounts from all over the country does so through some clever touch in his advertising matter that inspires confidence. The artist—must he not do the same thing? Is it not one of the essentials of success to place a name before the public in such a way as to inspire confidence and interest?

And evidently, too, if one would accomplish this one must advertise, and advertise long enough, persistently enough, and in a big enough way to reach the whole music-loving public.

VARIATIONS

By the Editor-in-Chief

We are looking at a new photograph of Mengelberg which has just reached us from Amsterdam. Mengelberg is not a typical Dutchman in manner or appearance. He has laughing blue eyes—Irish eyes—and red hair! Somewhere, 'way back, there must be Celtic blood in the Mengelbergs. Otherwise Willem never could play the Heldenleben battle scene as he does.

* * *

And it might interest you to know that Mynheer Mengelberg is a man worth going a day's march to meet. He is the sort who lets his eyes rest full on yours when he talks to you, and claps palm to palm when he shakes hands. And that's the way he leads an orchestra. There is no question about Mengelberg's worth as a musician; he is an intimate friend of Strauss. That composer dedicated his Heldenleben to Willem of Amsterdam, and said of him: "No one conducts it as well as he does." A truer musical bill never has been found in favor of anyone. We remember when we were assigned—in 1905—to the task of interviewing Mengelberg for the *MUSICAL COURIER*. A red haired man always is cunning and when he is a Dutchman besides, the combination is a hard one to beat. The interview took place just after Mengelberg had made his debut here as a "guest conductor" of the Philharmonic. This is what happened, as our records show:

"What do you think of Weingartner?" the present scribe asked Mengelberg.

"Ah, a fine composer," he said.

"And his conducting?"

"Ah, fine, too."

"How do you like Mahler?"

"An excellent conductor."

"And his compositions?"

"Ah, excellent, too."

"I see that you had to come all the way to America in order to learn from the critics how to lead Schumann."

"You know Schumann is really not easy to lead," replied the conductor, smoothing the brim of his hat with his forefinger.

The interviewer looked hard at him, but Mengelberg never so much as moved an eyelid. About Wolf-Ferrari, Thuille, Hausegger, Böhe, Schillings, Pfitzner and Reger the friend of Strauss was equally enthusiastic.

"Reger is very involved in his music, is he not?" was one of the questions at the close of the interview.

"He always knows what he wants," answered Mengelberg.

"Do his hearers always know?"

"Ah, you are making a joke," was the reply, and Mengelberg laughed politely.

* * *

Then the musical game as played in Europe was full of devious nuances, and a prima donna conductor had to know the plays thoroughly, in order to keep all his trumps protected.

* * *

Statistics show that an average of 577,840 persons attend New York theaters every day. We have not the courage to compute how many of them visit the current Shakespearean season of Sothorn-Marlowe, and the Oedipus Rex production of Sir Martin Harvey at the Century Theater.

* * *

Mr. Ernest Newman regards The Rosary as the world's worst song. This is a nasty blow for the authors of "....."—London Punch.

* * *

At a contest for prize scholarships held by the Grand Opera Society of New York we were privileged not only to be a judge but also to hear an amazing number of fine voices. Fortune Gallo was so impressed that he immediately bid four of the vocalists to a private audition for the purpose of selecting material for his San Carlo Opera Company. Bernhard Steinberg, the pedagogue, said: "Are there no more young people who sing badly?" Mana Zucca, too, was pleasantly surprised but she complained justly about the length of the pieces chosen by the contestants. They plodded faithfully through the long recitatives in the arias and did all the repetitions in the songs. Miss Zucca, a practical composer, suggested that she write a special aria, one minute in duration, to be used at vocal prize contests. By the way, the accompanists of the occasion were quite below par. The singers outdoing the pianists! It used to be the other way.

* * *

A tenor with "a real operatic voice" has been caught picking pockets. Some of them wait until they can get it easier by charging \$1,000 a performance.—Morning Telegraph.

* * *

How little fuss and feather the concert pianist of today makes when he comes out on the platform,

faces his audience and plays an important program. The old virtuoso prancings and posings seem to have gone into oblivion together with the long locks and weird attire formerly affected by the conquerors of the keyboard. These reflections came to one while watching Mieczyslaw Münz at Carnegie Hall last week. A normal looking youth, with clothes as well cut as his hair, walked simply to the piano, bowed respectfully to the audience, and without further ado gave a tremendously impressive performance of a huge Bach work modernized becomingly by Busoni. The same with the twenty-four Chopin preludes, the two St. Francis legends by Liszt, and presumably with other works which we could not remain to hear. In all his presentations at the piano, Münz sat quietly and modestly, without writhings, swayings, Delsartian undulations of the wrists or terpsichorean twirlings of the forearms. And from under his fingers came real music, intensely felt, beautifully proportioned, masterfully executed. He employed every variety of tone, phrasing, and dynamic nuancing. Not for a long time have we felt in listening to a young pianist, such musical satisfaction and such a sense of technical security as Münz conveyed at all times. He registered so strongly with his hearers that their applause put his success in the category of the extraordinary. Unless all signs fail, this dignified and mild mannered young Münz will build up a big following for himself in this country as the seasons roll on. He is the type of person whose art and its manner of presentation appeal particularly to American piano recital audiences. These audiences, be it emphasized, are the most sophisticated in our land.

* * *

Papyrus was accorded a great ovation upon his arrival in New York. This was probably due to the fact that Americans realized that he couldn't give lectures.—London Punch.

* * *

Those who most dislike coloratura singing are the teachers who cannot impart it.

* * *

A comic opera librettist complained last week that there is a terrible dearth of material in his line. The next day he might have read this in the dailies: "The King of Bulgaria is said to contemplate a visit to the United States in search of a bride." Now let the dissatisfied librettist get busy. His characters would have to include, of course:

His Majesty, of Bulgaria.

Nicholas Popovitch, Chancellor of the Exchequer.

Silas Silverdollars, billionaire.

Dolly Silverdollars, his daughter.

Murgatroyd Matthews, hero.

Maryana, dancer and discarded friend of His Majesty.

Stanislaus, conspirator, thirsting for the life of the King and the love of Maryana.

* * *

"After listening to Stravinsky's elaborate score for The Song of the Nightingale one is inclined to rename it The Battle Cry of the Roc, or The Dynamiting of the Dinosaur," writes E. B. F. in a lengthy communication of which the foregoing is only one of the many protesting paragraphs.

* * *

A violin instructor reports by mail to M. Wertheim, of the *MUSICAL COURIER* staff, that at a recent WJZ radio concert his pupil played "the Introduction and Rondo Capriccioso of Sen San."

* * *

Before embarking at Havre last week Paderewski is reported by the Morning Telegraph to have said:

Leaders of world opinion are beginning to understand that music is one of the great artistic forces capable of being utilized for world political harmony. I hope to prove that fact during my coming tour in the United States.

Paderewski should have played for Poincaré before leaving France.

* * *

As usual, a large and demonstratively enthusiastic audience was on hand to hear the second concert, at Carnegie Hall, of the Philadelphia Orchestra's current New York season. Mr. Stokowski and his men now have a place in the affection of Metropolitan music lovers which is unique in a measure, and nothing like it has been experienced here since the days when Nikisch and the Boston Symphony Orchestra were adored by the concert going public of a former day. Carnegie Hall always is crowded to the doors when the symphonic visitors from Philadelphia appear in our city, and New York is beginning to feel almost as if it had a proprietary interest in Leopold Stokowski. Last week the playing of the band was superlatively fine in every department of orchestral performance. The tone had quality of the most lovely kind, the technic was impeccable, and in the

domains of phrasing, interpretation, and accentuation nothing was evident to the critical listener that could have called for correction. It was an evening of unalloyed musical delights, and the great storms of applause which greeted the leader were in every sense fully deserved. Numbers such as Wagner's Flying Dutchman overture and Strauss' Death and Transfiguration were stimulative in the highest degree through the brilliant and sympathetic readings they received. The Brahms F minor symphony was a great joy to the ear, mind and heart. The emotional and the cerebral were blended perfectly in the Stokowski presentation, and the result was an ideal Brahms, intensely musical, intensely felt, and intensely appealing. Memory does not recall a more striking or insinuating performance of this symphony in New York. The novelty of the evening consisted of two excerpts from Rimsky-Korsakoff's The Tale of the Invisible City of Kitesch and the Maiden Fevronia. While this title is very imposing in itself, there are also sub-titles which describe the two excerpts as a prelude, called In Praise of Solitude, and an entr'acte known as The Battle of Kershenetz. These titles are much more impressive than the music, which is in the earlier style of Rimsky-Korsakoff, and aside from several pretty tunes and smooth and colorful orchestration it has nothing to offer that could greatly excite the fancy, or arrest the ear of anyone who is acquainted with the same composer's Coq d'Or and Scheherazade. The audience gave the work a pleasant and friendly reception, but was plainly not carried away by any overwhelming admiration. If Rimsky-Korsakoff, like Homer, was not actually nodding when he wrote this opera, he also was not yet awakened to the larger musical vision and more expansive orchestral technic which he developed in his later and latest works. Nevertheless, Mr. Stokowski is to be thanked for giving New York a chance to hear an orchestral novelty which did not scream with dinful modernity and did not send the hearers away from the concert with vibrating eardrums, puzzled brows, and a feeling of having been personally affronted.

* * *

This, from a morning paper: "Singer of seventy years has decided to return to stage after an operation. Perhaps he is going in for gland opera." As the Monk, in Thais?

* * *

Most symphonic poems are neither symphonic nor poems.

* * *

At Sascha Jacobsen's recent recital, J. E. S. overheard the following conversation between an elderly lady and Mr. Jacobsen's witty younger brother:

Lady: "How long has your brother been playing the violin?"

Young Jacobsen: "I really don't know. I came in after the program started."

* * *

We demand that Lawrence Gilman make his program notes for orchestral programs less fascinating so that we may listen to more of the concert.

* * *

Supergrand opera is with us again and reports that it is feeling fine and expects to do big business here. Many customers were on hand for the annual winter opening last Monday and appeared to be well pleased with the wares on exhibition even though the styles did not seem to be much different from former seasons. Head salesman Gatti-Casazza promises, however, that he will show plenty of novelties later. Also, he thanks his patrons for their favors in the past and hopes for a continuance of their patronage in the future.

* * *

From Lila N. Flint, of Lewiston, Me., comes a complaint which will find an echo in many a human breast:

Dear Variations:

Have invested in a radio—darn 'em! Want to say that nobody need to fuss because radios spoil concerts by keeping their audiences at home. Maybe they do, but if so it is because they must think the artists sound like—well—like a phonograph almost run down. That is, when you're able to get anything over the radio at all. What between not enough static and too much static and northern lights and thunder showers and too damp weather and weather when it isn't damp enough and batteries that have to be charged every other minute to get anything at all—don't believe but what the people who like music will still continue to pay their so much and tax and go to concerts in the same old way.

* * *

Her jazz selections at her Aeolian Hall recital made Eva Gauthier the center of a somewhat stormy discussion in musical and critical circles next day. Jazz and Miss Gauthier survived the discussion, of course, and even emerged from it triumphantly. Those who tried to explain why the jazz numbers were out of place on the program were not as con-

(Continued on page 27)

NATHANIEL DETT GIVES US A CALL

Nathaniel Dett called in at the office one day last week and gave me the pleasure of a few minutes' conversation—all that he could spare, for he was just starting out for the South, where he is engaged in teaching at the Hampton Institute. This teaching, he says, interferes greatly with his composition. But he is, alas! situated exactly like the rest of our American composers—he has to earn his living at something that is not composition, for the serious composer in America cannot live by the sale of his work. Perhaps he cannot anywhere—at all events, the greatest composers the world has ever known have had to depend upon subsidies for their support so that they might have time to pile up the scores that are our delight.

And so Mr. Dett writes between times. Perhaps it is all the better that he does. For, not counting on his compositions to bring him very much, he writes the sort of things that, in the end, are sure to bring him a great deal. In other words, instead of penning ephemeral, popular works, he is writing things that will bring him fame and name and will sell year in and year out for a period that cannot at this moment even be guessed at.

Much of his work takes the form of arrangements or developments of Negro Spirituals, negro folk songs, as he himself prefers to call them. And above all things Mr. Dett wishes to insist that these arrangements of his are not humorous—nor are the negro patterns from which they are made humorous. Because the negro has seemed funny to us whites we have used him as the basis of much minstrel comedy, losing sight of the tragedy that lies at the basis of all that he has created.

Dett has seen this. He has seen it all the better because of the perspective resultant from his Canadian birth. And he has made his negro interpretations speak rather of the soul of the negro than of the externals that most writers have caught.

One other who caught the tragedy of the negro was Harriet Beecher Stowe, in whose *Uncle Tom* we find all of the pathos of pre-war days—a pathos that lasts even in our days.

And these folk songs, be they of Anglo-Saxon or African origin, come out of the soul of that pathos. When we get away from that fact, we lose the essence of the case and misrepresent the negro, as so many have done. To Mr. Dett the externals mean little enough. For his arrangements he has depended upon Bach and Brahms as models, imparting thus to a simple motive great dignity. To use his own words: "You cannot successfully present anything religious in cartoon. Nearer My God to Thee in dialect ceases to make appeal."

The expression of the negro must, then, be something more than a mere imitation of his own expression, something more than a mere phonographic or photographic representation of him as he is, externally. It must reach into the depths—and greater depths are found nowhere.

His expression is not always, not even generally, direct. He is Oriental. The singer who sees only joy in the I'm So Glad Trouble Don't Last Always, misses the point of it. It is not a song of joy but a song of trouble, of grief. The negro sings it in times of trouble, expressing merely the hope, the confidence, that the trouble will pass. Yet writers, even those who have lived long in the South, have misinterpreted such lines and have made caricatures of them.

As to the origin of negro music, Mr. Dett says "that is an old story," and neither he nor any other negro or white man or anybody else knows much about it. He has his own theories on the subject. One of them is that there is, throughout the whole world, a sort of universal folk song idiom. As he says "most folk songs are syncopated, and most of them use the pentatonic scale." He further believes, though he seems to hesitate to say so, that there is a good deal of American Indian influence in negro music. In the old days the Indian and negro lived close together and there were many intermarriages. These theories are certainly not without interest, especially as they come from a highly cultured negro.

Mr. Dett does not confine himself to the arrangement or development of negro melodies in composition—at least there seems no evidence of the negro folk song in his large piano suite called *Enchantment*, which is Oriental both in color and theme. But, naturally, one feels that his folk song arrangements are authoritative, and certainly nothing could be more impressive either musically or racially than his large motet, *The Chariot Jubilee*, for tenor solo, chorus and orchestra, which has been done in Boston, Buffalo, Syracuse and other places, and has everywhere aroused the greatest enthusiasm. This is not because it is made from negro melodies but because the composer has succeeded in expressing the depth of feeling of the negro so generally overlooked by

those who simply find the antics of this race amusing.

Mr. Dett is still a young man, and if he continues following Bach and Brahms and writing the deep and serious music of which he is capable he will take an important position in American music. F. P.

GIANNINI HONORED

It is rare indeed that a debutante so quickly wins fame and honor and establishes her position among the elect as did Dusolina Giannini, mezzo-soprano. This young lady got her chance last season, unless memory deceives us, as a last minute substitute for another artist who was to have sung with the Schola Cantorum but was prevented by illness. Who actually "discovered" Miss Giannini we do not know, and probably whoever it was had no idea she would carry off the honors of that memorable evening as she did. That was scarcely more than six months ago—last March, to be exact—yet a week ago she was accorded the signal privilege, one that is generally only given to mature and nationally famed artists, of taking part in a concert of the eminently exclusive Beethoven Association.

Rare indeed! And still more rare is it that under such circumstances a young artist justifies the faith reposed in her, those who give her such an opportunity, as did Miss Giannini on this occasion. She was acclaimed by both the public and the critics, so much so that it is really worth while, for the sake of record, to quote some of the things that were said about her. Pitts Sanborn in the *Evening Mail* states: "You will remember her as the young woman whose sensational success with the Schola Cantorum last season rivaled anything of the screen or fiction. Her voice is a lovely, fresh one, vibrant in its lower and middle registers . . . her spirited personality and easy yet demure stage presence were irresistible last night as a year ago." Richard Aldrich in the *Times* says: "Miss Giannini, since she first disclosed her excellent capacities at very short notice last season, has shown that there was nothing accidental about her success then but that it was based on admirable natural powers and admirable mastery of them." The *Sun* and *Globe* remarks: "It is an extraordinarily facile gift, this fluid voice that reaches down through the octaves from an impeccable A." Deems Taylor of the *World* says: "Be it said at once that her reception by the audience was the kind that young singers lie awake nights dreaming about. Her last song was the signal for a thunder of applause that nearly swept her off her feet with even a scattered cheer or two." Other papers speak in similar vein, and Miss Giannini's future success seems assured. Evidently she is a real artist; evidently, too, she possesses that rare thing we call personality.

But, after all, is it not her greatest honor to be a member of the Beethoven Association?

NOT SO!

"Breslau is to have the first performance outside of Italy of a long forgotten opera of Donizetti, *La Campanella della Notte* (Die Nachtglocke)," wrote our correspondent in that city. Not so, Dr. Moeller, not so! William Wade Hinshaw's Society of American Singers did it here several years ago. The late David Bispham was exceedingly comical as the old gentleman who is so annoyed by *The Night Bell*, as the opera was called in English. The performance, by the way, was one of the most potent arguments for opera—at least light opera—in English. It is a roaring farce and the audience had a grand time laughing, since it was perfectly easy to understand all the jokes.

MORE OPERA

Behymer, manager, and Bavani, director, are planning an opera season for Los Angeles next summer, one hears. For novelty they will offer the Puccini tryptich. What a fine idea it would be for them to include at least one American opera in their schedule and boom the home composer, for Los Angeles has half a dozen composers who could furnish an opera on short notice. Cadman, indeed, has one that has already made a success elsewhere. It would be well worth while to show it to his home town.

A BAD PLAN

It is hard to understand why New York managers still persist in bringing out debutantes (who spend a lot of money to give first recitals only for the sake of New York notices) on Saturday evenings. Nine times out of ten such a debut is worthless, owing to the early hour that Sunday papers must go to press and also to the fact that a great many of the critics either are free on Saturday, or—however good their intentions—unable to get anything in the Sunday morning paper on account of this early closing.

NO PARIS HALLS

Le Menestrel (Paris) points out that when the Padeloup Orchestra had finished its concerts last season, paid its expenses, and divided the net profits among its members (it is run on a co-operative basis) each one received a sum which would be scorned as a season's wages by even the humblest waiter at one of the sidewalk cafes; and this, notwithstanding the audiences were large and the gross receipts by no means inconsiderable. The trouble is that Paris has no concert hall large enough. The one hall of any size (Salle Gaveau)—and not very large at that—is preempted by the Lamoureux Orchestra. The Padeloup Orchestra had been giving its concerts in the Theatre des Champs-Élysées, but the management increased the rental for the coming season and the orchestra could not pay. As a counter proposition, the theater management offered to take over the financial responsibility but demanded the right to choose the programs and soloists, a right which the orchestra refused to surrender. The net result is that the Padeloup will give concerts this season every other Sunday in the Trocadéro, a huge place where audiences large enough to make it worth while can be assembled. But the programs must suffer, for the Trocadéro audiences want nothing more modern than Tchaikowsky or Saint-Saëns. We have always had an idea that, if France could develop a symphonic conductor of the first grade, there would be no trouble in attracting a sufficiently large public to any kind of program he wished to conduct, in whatever hall he wished to conduct it. We do not know the new man at the head of the Lamoureux, but Pierné of the Colonne Orchestra and Rhéné-Baton of the Padeloup are neither within a long way of being first class.

HOW TO WRITE ABOUT BACH

Deems Taylor is writing delectable stuff about music in the *New York World* and it is delectable because it shows that the tonal art can be discussed critically in a newspaper without pedantry, preaching, or clouding the matter in a mist of professional verbiage to display the technical knowledge of the reviewer. For instance, this fine piece of writing was contributed by Taylor to *The World* of October 28:

Bach is a little like Shakespeare, and air, and light. One does not awake every morning to give three cheers for "Romeo and Juliet" and the fact that it is a nice day; and it is easy to forget how alive and contemporary Bach is until, every once in a while, some work of his brings home the fact as a renewed surprise. We discovered Bach all over again the other night when the Philharmonic played his third Brandenburg concerto. This amazing music is as timely as anything written by "Les Six," besides being easier to hear. It is Bach at his best, and Bach at his best is something rather stupendous, like a mountain, or a sunset, or the first blade of grass in spring. Less than any other music in the world does it suggest that a human mind was its origin. The first movement of the Brandenburg concerto springs out of the orchestra as a sapling springs out of the ground, and as it progresses it seems to grow of its own vitality, sending forth its themes and contrapuntal exfoliations as a tree puts forth leaves. "Dry as dust," some people call Bach. But this music is not dust, unless it be the dust from which man himself was made. It is the essence of sunlight and moist earth and green growing things, of life itself. It is not "nature music," for it imitates nothing, carries no message—any more than a river carries a message. It simply is. It has no beginning and no end. When it ceases, it stops only as sound. Its rhythm is timeless. And listening to it, one is a little closer to life and a little less fearful of eternity; and one is suddenly proud and glad that no god made it, but only a man—a little fat man who played the organ on Sundays and took off his hat to the Mayor and raised a family of nineteen children.

AMERICAN ORGANS

This statement appeared in a recent article on organs: "American organ building made rapid strides until today North America manufactures many beautiful instruments which will stand comparison with the contemporary products of Europe." The writer is altogether too modest. To be exact, not only will American organs stand comparison with anything manufactured in Europe today but the best American organs are decidedly superior to anything Europe produces. When Heidelberg decided to install two organs in its Community House, probably the most modern organs in Germany, several workmen were sent from the German plant that built them to study for months in an American factory before construction was begun.

SIGNS

At last there appear to be signs that the discordant European concert might resolve itself into the chord of a grand amen or something equally harmonious. The conference chorus will try, no doubt, to start off pleasantly and in tune but much will depend on the leader. Who will wield the baton? Poincaré, Baldwin, Mussolini, Hughes? Many shrewd connoisseurs would like to see Lloyd-George direct.

VARIATIONS

(Continued from page 25)

vincing as the others who contradicted them. Of the defenders of jazz, Deems Taylor was the warmest and most logical, for he held that the seductive numbers were as appropriate at Aeolian Hall as the European folk songs and the negro spirituals. Although we did not hear Miss Gauthier's recital, Taylor made us feel that we had missed something worth while—especially the sight of the faces of those pundits who did not approve of the proceedings.

Naturally all national music is not necessarily good music, as Ernest Newmann pointed out when he heard the recent London performance of Henry F. Gilbert's *Dance in the Place Congo*. He says that Gilbert has been somewhat too self-conscious, too anxious to create a "national" composition, and he continues characteristically:

"As a foreigner I speak with diffidence on what is really a domestic subject; but I should have thought that America was George Washington, and Benjamin Franklin, and Abraham Lincoln, and Emerson, and Walt Whitman, and Edgar Allan Poe, and Henry Ford, and Wanamaker, and George F. Babbitt, and Jeff Peters, and Huckleberry Finn, and Fifth Avenue, and Main Street, and the Bowery, and Los Angeles, and Ellis Island, and people and things of that sort. To my amazement I learn that America is in Africa, and the only true basic Americans are the blacks. That, at any rate, is the impression Mr. Gilbert gives me. He has gone for his inspiration to the New Orleans of the days before the Civil War. The work deals with the wild revelries of the slaves on late Sunday afternoons—their only free time during the week—in the Place Congo, an open space in New Orleans; the themes are mostly drawn from 'Creole songs and dances and Southern melodies'; there is 'a wild and most expressive melodic fragment much in use among the blacks of Louisiana'; the theme of the Bamboula is ripped out in all its triumphant vulgarity; and so on. . . . As for Mr. Gilbert's music, it struck me as mostly a jolly piece of early jazz with some clever painting of more serious moods now and then. But the work is far too long for its subject or its material."

"What nobler employment than that of the man," declares the New York American, "who instructs the rising generation." Very true, and the male rising generation should be made to realize the fact when it is hauled home writhing and screaming, from the street game of ball or marbles, to take its music lesson.

La Scala gave a scenically new Tristan performance not long ago designed by the stage manager who tried to show a "metaphysical analysis of the spiritual content of the work, derived from the spirit and essence of the score." The stage manager's name is Adolfo Appia, and of course his new system will be known as the Appian Way.

H. C. Colles, visiting English music critic writing for the New York Times, pens an article called: *The Philosophy of Opera in Conflict with Fashion*. Philosophy in opera? Opera in conflict with fashion? Those are new ideas indeed.

We have not yet recovered from the shock that gave us partial paralysis when Loretta Higgins, fresh from grand opera appearances abroad, walked into our office the other day and said that she rather would have a good engagement in musical comedy than to meet a man who has a friend who might ask a friend of a friend of Gatti-Casazza to inquire whether that manager could give Miss Higgins an audition.

No, Cynthia, we did not say that a certain conductor's Brahms symphony was "well perfumed." We remarked distinctly that it was "well performed."

Try as we will we cannot see why Busoni, d'Albort, Liszt and others should be slated critically all the time because they presumed to make modern piano versions of some of the works by Bach. They have not rendered his compositions less valuable or attractive and most certainly have not injured his artistic reputation. Our own opinion is that many of the Bach pieces sound better in their new dress than they do in the original. To accuse artists like Busoni, d'Albort and Liszt of bad taste, as some scolding critics do, is to pick on men than whom no one has better taste in music, and than whom no one could regard the tonal art with more seriousness or treat it with greater dignity. If the best pianists see fit to play these arrangements and transcriptions in public, is that not sufficient proof that they appeal to the highest artistic taste and must have in them all the elements of the finest art? The joke of the whole matter lies in the circumstance, not too generally known, that Bach himself made precisely such adaptations of the works of some of his contemporaries. Brahms was a copious transcriber—of the

Bach violin chaconne, among other things. Had Brahms had taste?

When George Eastman, the musical Maecenas of Rochester, N. Y., asserts that he has founded his orchestra for the purpose of creating listeners, he shows that he has grasped a great and fundamental truth. America does not need more music, but more listeners, and this fact has been known for some time to many practical observers of the tonal life of this land.

What has become of Puccini's *Triptych*, the trio of one act works that opened with a typical Italian thriller and closed with a really comic opera? Has the *Triptych* gone to join *The Girl of the Golden West*?

Here are two violin programs that offer welcome novelty and variety and both were heard last Sunday at Carnegie Hall:

<i>Albert Spalding's</i>	
Prelude and Aria from E minor Suite.....	Bach
Sonata in G major.....	Porpora
Fantasy in C major, Op. 159, for piano and violin.....	Schubert
(Andre Benoist at the piano)	
Rhythms: Captain Fracassa.....	Castellnuovo-Tedesco
Cortege.....	Lili Boulanger
Burleska.....	Suk
Castles in Spain; Lettre de Chopin.....	Albert Spalding
Jota Navarra.....	Sarasate
<i>Mischa Elman's</i>	
Sonata, Op. 78.....	Brahms
(Liza Elman at the piano)	
Concerto in D minor.....	Bruch
Etchings (Theme and Improvisations):	
October, Books, Professor, Impatience, Dreams,	
Games, Sunday Morning, Hurdy-Gurdy, Desert	
Twilight, Fireflies, Ghosts, Happiness.....	Albert Spalding
Lensky's air, from Eugene Onegin.....	Tschaikowsky-Auer
Oriental Serenade.....	Palmgren
California.....	Arthur Loesser
I Palpit.....	Paganini

Typesetters and proofreaders will have their troubles this winter trying to remember that Rosenthal's first name is spelled Moriz and not Moritz.

Lawrence Gilman, in the Tribune of November 4: "Variations have no friends (except, of course, among pianists and conductors)." Well, Variations' crushing reply to Mr. Gilman is, "Is that so?"

How we do enjoy the Gilman music reviews in the Tribune. They make fresh breezes blow through those columns.

"We who are about to sing, salute you," paraphrased tenor Gigli last Monday evening in the lobby of the Metropolitan.

The news is grave this week. Newspapers report that England does not properly appreciate Sir Edward Elgar's compositions, and that there will be a shortage in America this year of turkeys for Thanksgiving.

In these days of demand for first class bootleggers, who would not purchase a quart or so of Brangene's illicit stimulative brew?

Anna Fitzu writes: "I am spending my leisure time on tour, reading the Iliad and the MUSICAL COURIER. Uplift and utility!" We don't like to hear the Iliad referred to as "utility."

Apropos a great pianist says that he considers the MUSICAL COURIER too flippant, but he fails to point out what he would regard as being just flippant enough.

Nilly (at piano recital, to Willy): "Wake up, you're beginning to snore."

Willy (grumblingly): "Well, isn't he playing Schumann's Slumber Song?"

LEONARD LIEBLING.

AN ENGLISH JOKE

An English musical joke from the Musical Mirror (London): "At a performance of A Midsummer Night's Dream, two ladies were singing the duet, I Know a Bank. Their intentions were good but their intonations somewhat faulty. A distinguished organist in the audience leaned over to his neighbor and said, 'They are evidently not thinking of the same bank.'" (The name of the perpetrator of this joke is known to us and will be communicated confidentially to any MUSICAL COURIER reader who may feel like taking action of some sort against him.)

I SEE THAT

The Lorenze anthem contest winners are announced on page 12.

Lucilla de Vescovi has signed a contract to be under the management of Catharine A. Bammann.

Abrachna Konevsky will be assisting artist to Josef Rosenblatt while on tour.

Kathryn Meisle will make records for the Victor.

Rosa Raisa is programming Nichavo this season.

Queena Mario scored unusual success during her San Francisco opera engagement.

Elizabeth Gutman's programs include songs in eight languages.

Vera Schwarz has replaced Jeritza at the Vienna State Opera.

The country-wide interest in the tour of the Sistine Chapel Choir is intense.

The first Biltmore Friday Morning Musicales of the season will be held tomorrow.

Reinold Werrenrath has made a Victor record of *The World Is Waiting for the Sunrise*.

A new piano suite by Lazare Saminsky and dedicated to E. Robert Schmitz has just been completed.

Irving Scherke, a French writer, commended Harold Vincent Milligan for his service to American music.

Dusolina Giannini will sing nine times in Greater New York this season.

The Letz Quartet will tour the South and Middle West this year.

The first concert of the season of the American Music Optimists will be at the Waldorf on November 20.

Sumner Salter and Mary Turner Salter have reestablished themselves in New York.

H. C. Colles, critic of London, was guest of honor at a dinner of the National Association of Organists.

Guy Maier and Lois Maier gave a concert in Summit, N. J., within three hours after their arrival from Europe.

Mischa Levitzki has been engaged for the music festivals at Emporia, Kans., and Newark, N. J.

Mitja Nikisch's latest engagement as soloist with orchestra is with the State Symphony.

Among the pianists to be heard in America for the first time this season is Vassili Zavatsky.

The Flonzaley Quartet has ninety-one dates booked for this season.

The Alumni of the Cincinnati Conservatory of Music is raising money for a Clara Baur Scholarship.

Albert Spalding will start shortly for a tour of the Pacific Coast.

Herbert Witherspoon is conducting classes for teachers at his New York studios.

L. E. Behymer and Bavani are planning an opera season for Los Angeles next summer.

Myra Hess will give her second New York recital of the season on November 17.

Estelle Gray-Lhevinne gave four successful concerts in Pittsburgh.

Edna Thomas recently was entertained by the Governor of Ireland.

Mario Chamlee's second European trip proved a triumph.

Toscha Seidel is ill with gripe.

The invention of a violin bow of split bamboo is announced by F. Della Torre, of Baltimore.

The League of Composers will open its first season with a concert at the Klaw Theater next Sunday evening.

Marcella Geon, pianist and accompanist, has opened a studio at 105 West 76th Street.

Stella de Mette is an example of the American girl who succeeds in grand opera.

Wilhelm Karczag, manager of the two principal comic opera theaters in Vienna, is dead.

Kiel, Germany, recently was the scene of a Reger Festival lasting five days.

Moriz Rosenthal is expected to arrive in America on the S. S. Majestic about November 20.

The Mozart Society began its Saturday musicales with an unusually large audience.

Ethel Leginska's short stay in America will be a busy one.

John Openshaw, the English composer, is a visitor in New York.

The Philharmonic concerts in New York are to be broadcast.

Ugo Ara, former violist of the Flonzaley Quartet, has almost entirely recovered from his nervous breakdown.

On page 12 of this week's MUSICAL COURIER Frantz Proschowsky writes on How to Sing.

Cesare Sturani's pupils are doing things musically.

Ruth Lloyd Kinney sang for about 100,000 people during the week of October 8.

Mme. Charles Cahier's father was a general in the Civil War.

Vladimir Goldschmann will conduct the Swedish Ballet during its American tour.

After a lapse of several years, there may be opera at Covent Garden next summer.

Camille Decreux succeeds Max d'Ollone as director of the Fontainebleau School of Music.

The Metropolitan had the usual brilliant opening last Monday evening.

Marguerite D'Alvarez was praised by royalty at her recent London recitals.

The Wagnerian Opera Company began a successful season in Chicago on October 28.

Attention to detail, attempting difficult tasks and avoiding the advice of the flatterer and the failure are indispensable to the success of an artist, says Joseph Regneas.

Pawlona and her company recently gave eight delightful performances in Boston.

An enrollment of nearly 800 students is crowding the capacity of the Institute of Musical Art.

Charles Carver won success in opera in Genoa, Italy.

Dai Buell was praised highly by the French critics.

Love Sends a Little Gift of Roses is among John McCormack's new Victor records.

Girogio Polacco is a strong advocate of the Chicago Civic Opera idea.

George Schumann will come to America to direct the North Shore Festival.

G. N.

NEW YORK CONCERTS

OCTOBER 29

Erin Ballard

Erin Ballard, a young American pianist who has received her musical training in this country—she particularly considers herself a pupil of Frank La Forge and Ernesto Berumen—was heard in her debut piano recital at Aeolian Hall, Monday afternoon, October 29. She has appeared as accompanist for various well known artists, including Frances Alda and Margaret Matzenauer, having made her debut with the latter in San Francisco in 1918.

Miss Ballard displayed many commendable qualities. Her thorough musicianship is evidenced in everything she plays and she has an adequate technique. The quality of her tone is pleasing and she paints her tonal pictures with delicate colors, with careful consideration and with poetic feeling. Her playing is also clean and accurate. A Schumann novelette and a Gluck-Sgambati Melodie began her program. The Beethoven sonata which followed was rendered with clarity, refinement of style and good phrasing. The third group consisted of Chopin's G flat impromptu and Paderewski's Theme and Variations in A major, which she made interesting.

Miss Ballard had more opportunity to express her indi-

viduality in the last group, which was made up of Cyril Scott's Lotus Land and the same composer's Mountain Brook, La Forge's Romance and MacDowell's Etude de Concert. She caught the right mood in the Cyril Scott numbers—the dreamy, vague atmosphere of the first and the joyous rippling sound of the brook in her crisp and even scale passages—and there was fine feeling in La Forge's Romance. The MacDowell number was played with good rhythmic accent, dash and color.

There was a good sized audience, which was very enthusiastic and earned several encores.

The American, in its review, said: "Her performance had content and was a promising illustration of taste, refinement and imagination." The World thought she "played with considerable understanding and revealed an uncommonly good tone."

Sylvia Lent

On Monday afternoon, Sylvia Lent, the talented young violinist, reappeared in a New York recital at the Town Hall, where she had the valuable accompaniment at the piano of Andre Benoist. Miss Lent made a very favorable impression here last year at her debut, but she has grown since then, showing that she has been doing considerable study. Charming and youthful in appearance, this young girl plays with a maturity of style and depth of feeling that is quite remarkable. She has been well schooled, has good technique and draws a rich and vibrant tone. Her interpretations were interesting and well received, and if she continues to progress as she is doing, Miss Lent should do fine things. This recital was a splendid beginning for a career which undoubtedly will be a notable one. Miss Lent is one of the talented pupils of Leopold Auer. Her program follows: concerto in E minor, Nardini; sonata, No. 3 in D minor (piano and violin), Brahms; introduction et Rondo Capriccioso, Saint-Saëns; Melodie, Gluck-Kreisler; What the Swallows Told, Old Bruin and Moto Perpetuo, Cecil Burleigh; Cradle Song, Anton Gloetzer, and polonaise brillante in D, Wieniawski.

Beethoven Association

The Beethoven Association began the fifth season of its activities with an especially attractive program, which enlisted the services of the London String Quartet, Dusolina Giannini, Lamond, and Kurt Schindler as accompanist. The concert, which took place at Aeolian Hall on Monday evening, began with a performance of the Beethoven F minor quartet, op. 95, given with all the splendid technical finish and musical vitality which is characteristic of the London organization. The second item was a group ranging from an aria of old Marcello through Paisiello, Handel and Mozart, down to two songs of Beethoven sung by Miss Giannini, with Mr. Schindler furnishing impeccable accompaniments. Miss Giannini is the young lady who sprang into fame in one night by substituting at the last moment at a Schola Cantorum concert and acquitting herself with distinction. She did just this at the Beethoven concert. She has a warm, full mezzo voice of exquisite quality and produced without effort. On the musical side, too, she is already excellent, and sings with a fidelity to style unusual in a singer in her first season. Her success with the audience was marked.

To end with, Lamond joined Messrs. Levey, Warner and Warwick-Evans of the quartet in the Brahms quartet for piano and strings, op. 26. One of the loveliest of all the Brahms chamber music works, it was beautifully performed, though Lamond occasionally showed a little tendency to take the bit in his teeth. There was the same crowded hall that always marks a Beethoven Association concert.

Walter Damrosch

In connection with the Beethoven Cycle, the Symphony Society of New York presented Walter Damrosch at Carnegie Hall on the evening of October 29 in his first of three explanatory recitals. Mr. Damrosch is completely at home on the lecture platform and talks to his audience in

clear, audible tones and simple language. His opening remarks made his listeners aware that not only the large number of invited guests present were privileged to hear his views on the famous master, but also a larger, though invisible audience, whom it was possible to reach by means of the radio.

Mr. Damrosch might well be called a musical humorist. His recital was intermingled with personal bits of laugh-provoking comment even amid the more serious facts of his theme. His explanation of the unhappiness and disappointment of the life of Beethoven and its effect on his music was most comprehensive, forcing the audience to realize the differences between his first symphony and the third, on which the subject of the lecture-recital was placed.

The first symphony was displayed in its comparative simplicity against the more complex mechanism of the third, which Mr. Damrosch later analyzed. He pointed out how the effect of Beethoven's poor hearing, which had not quite isolated him at this period, was responsible for the less intricate, cynical, sardonic and bitter trend of the first than the network of emotions displayed in his later works.

Very lightly Mr. Damrosch touched on the second, dwelling momentarily on certain discords which he explained as Beethoven's foresight in preceding Stravinsky and Schönberg by a hundred years. Mr. Damrosch's consideration of today's composer expressed itself in one short sentence. "The motto of the modernist," he said, "seems to be, 'let not thy right hand know what thy left hand is doing.'"

Mr. Damrosch introduced his third symphony with a short narrative of the dedication of that composition: Beethoven's worship of Napoleon Bonaparte and the inspiration which the famous soldier brought to him; the final dispelling of his illusion by Napoleon's acceptance of the Emperorship of France; the destruction of the first sheet which contained the cognomen of Napoleon, and the substitution of the dedication of Eroica to an imaginary hero. Mr. Damrosch brought forth the third symphony and dissected it in all its beauty, its strength and softness, its tears and humor, each movement receiving a minute analysis of his own conception. "Beethoven," smiled Mr. Damrosch in the concluding passage, "was a perfect gentleman musically. He always knew when it was time to reach for his hat and gloves and, with a pretty compliment, take his leave—a thing which many other composers, equally well known, have neglected to learn."

OCTOBER 30

Anatol Berezowsky

Anatol Berezowsky, Russian tenor, formerly of the Russian Capitol Opera, who is said to have travelled all the way across Siberia on foot to escape the Soviet regime and win his way to this land of freedom, gave a recital at Town Hall on the evening of October 30 before a largely Russian audience which accorded him a warm welcome. He sang with vigor and taste, displaying a powerful voice of fairly wide range, and a dramatic intensity that rendered his work interesting.

Irene Howland Nicoll

Irene Howland Nicoll, contralto, gave a recital program at Aeolian Hall on the afternoon of October 30 before a good sized audience and the usual array of critics, and succeeded, both by the beauty of her tone and the excellence of her interpretations, in arousing real enthusiasm with the former and the evident approval of the latter. Miss Nicoll has one of the most beautiful voices that has been heard on the local concert platform in recent seasons. It is a real contralto, luscious and warm, of wide range and well placed throughout. With such a voice, a singer may be confident of success, and when, as in this case, it is supported by real musicianship and no less real feeling, the result is satisfactory indeed.

When it is said that Miss Nicoll was at her very best in such songs as Im Herbst (Franz), Kindesgebet (Reger), and two Wolf songs, it will be appreciated that her musicianship is of a high order and her power of passionate expression no less so. Her enunciation is excellent, forceful and clear cut, and she renders her songs with surprising declamatory force without sacrificing tonal beauty.

Miss Nicoll's program differed somewhat from the usual sort, including more of the moderns, and not leaving the Americans to the last. Barbour's A Forest Dream, the composer at the piano, was warmly received, and La Forge's Supplication no less so.

Max Pollikoff

Max Pollikoff, at Aeolian Hall, on the evening of October 30, proved to be already a mature master of his instrument although only nineteen and just out of the Auer studio. He was a bit nervous at first, as might be expected at a debut recital, but he soon got hold of himself and warmed up to his task, playing the major portion of his program with good tone, brilliant technique and many evidences of sterling musicianship. He is a small, dark-haired, broad shouldered, vigorous-looking young Russian (or Pole), and has the natural aptitude for music of his race, and the fervent, though well-restrained, expression. He was perhaps at his best in the Bruch concerto, the Spanish dances of Sarasate, and Bazzini's Ronde des Lutins, which, as the Tribune says, "was a brilliant display of fireworks." It must not, however, be imagined that Pollikoff is a pyrotechnic sort of player, or that he lacks real depths. On the contrary—he played many of the slower, more melodic passages of his program with real depth of feeling and beauty of expression. The World gives the general opinion when it says, "it looks as if this young chap would go far." He certainly will.

OCTOBER 31

Van der Veer and Reed Miller

The well known artist couple, Nevada Van der Veer, contralto, and Reed Miller, tenor, leading vocalists for some years, gave a joint recital, October 31, in Aeolian Hall, which was attended by an audience of good size and warm appreciation.

The manly style of the tenor and his ringing tones were especially notable in Love Sounds the Alarm (Handel), with its many cheerful sequences. There was color of the Far East in his cousin's (Lily Strickland's) two songs (first performance) and fine impetuosity in Cadman's Calling to

MISHEL PIASTRO

Virtuoso Violinist

Recital Sun. aft. Nov. 18
CENTURY THEATRE

New York City



ON THE PROGRAM
HEART OF HARLEQUIN
(Serenade, Drigo-Auer)
(New: First Time)
AIR DE LENSKY
Tchaikovsky-Auer
THE LONELY WANDERER
Grieg-Piastro

Published by

CARL FISCHER, Inc.
COOPER SQUARE :: NEW YORK
BRANCHES IN BOSTON AND CHICAGO

ANNIE FRIEDBERG

Has the Honor to Present

THALIA SABANIEVA

Prima Donna Soprano, Metropolitan Opera Co.

Concerts Recitals Spring Festivals

Available until January first and after
Metropolitan Opera Season

For dates and terms address:

Metropolitan Opera House Building, 1425 Broadway, New York City

Thee. Responding to warm applause, he sang Lonesome Moonlight, and another encore, Me and My Partner (Strickland), in which the Negro lilt and the taking melody were much enjoyed.

As to Mme. Van der Veer, she was a joy throughout the evening, possessing all significant moods of expression, and generously emitting her opulent voice. The persuasiveness and joy of Cécile (Strauss), the splendid high E in the French song, Le Moulin (Pierné), all this marked her first group, which was preceded by an affectionate greeting by the large audience. If the Pierné E was splendid, then this was even excelled by the gorgeous tone G in La Forge's Sanctuary, as well as by the equally ravishing high F in Homer's Sing to Me. Doubtless the climax of her artistic endeavor was reached in the encore, Song of the Robin Woman (Cadman's Shanewis), which was full of color. More applause led her to sing The Little Rose, in which there was repose and perfect poise.

Together the artists sang three Schumann duets, in one of which, a colloquy, there was much humor. The duet from Jewels of the Madonna closed the program felicitously, excepting that another encore was demanded, a little folk song in E major.

The hall was filled with professionals of both sexes, as well as the large number of real music lovers who admire this artistic musical couple. Mr. Baker played accompaniments of musical worth and always beauty of tone, eliminating certain former mannerisms, and Mr. Gilbert played the accompaniment to his manuscript song, Stillness of the Night.

Mieczyslaw Münz

Mieczyslaw Münz, the young Polish pianist, who scored triumphantly last year at his American debut and other recitals, as well as with the New York Symphony and Philharmonic orchestras, gave his first New York recital this season at Carnegie Hall on Wednesday evening, when he upheld the unusually fine impression previously made.

Mr. Münz again revealed mastery of the keyboard and musicianship. He has much to say and says it in a straightforward, interesting, intelligent and comprehensive manner. He soars to heights in interpretation rarely reached by artists.

His program (a particularly conservative one) comprised: organ toccata, adagio and fugue, by Bach-Busoni; twenty-four preludes, op. 28, Chopin; two legends of Liszt, St. Francis Preaching to the Birds and St. Francis Walking on the Waves; as well as Nuala, Delibes-Dohnanyi.

Mr. Münz held his audience spellbound throughout the entire program. His deep insight into the meaning of the compositions rendered made them doubly interesting. The audience at once recognized his fine pianism and musicianship and manifested its approval by bestowing liberal applause. He was obliged to give four added numbers.

The New York Tribune says: "Technical and expressive qualities were well balanced in Mr. Münz's performance. He had a smooth, finished technic, giving an impression of effortless ease in difficult places rather than one of striving for brilliancy, while his interpretation was always lucid. There was sonority in louder passages, lightness in softer ones. The Bach fugue had a vigorous performance, while Mr. Münz was well able to bring out the contrasting moods and shading of the two dozen Chopin preludes."

Grena Bennet, in the New York American, writes: "Mieczyslaw Münz is a most poetic pianist. He proved that a year ago when he made his New York debut, and added a second chapter to his success in Carnegie Hall last night. He was content to impress a large and fashionable audience with music grown old in honorable service, and of a character that best fitted his attainments. After the Bach-Busoni organ toccata, adagio and fugue, in which his fingering and use of the pedal resulted in a masterly interpretation, he played Chopin's twenty-four preludes without a pause. This group afforded Mr. Münz a thankful chance to show his broad and beautiful command of tone, poetic taste that prompted the proper placing of emphasis and accent and technic that was at once brilliant and precise."

Deems Taylor, in the New York World, comments: "It is not every pianist who can make a debut in Aeolian Hall one season and blossom forth in Carnegie Hall the next, with carriage calls and standees, and Alexander Lambert and Ganna Walska and Sigismund Stojowski in the audience. But Mr. Münz managed all that last night and managed it well. The young Polish pianist is a thoroughly interesting artist with something to say and the means wherewith to get it said. . . . He is a player of subtle moods and delicate colorings, working out details with infinite and loving care. . . . He has such a sound feeling for construction that the main lines of his work are never obscured by decoration. His Bach toccata was as poetic in conception as the Chopin preludes, but both were cleanly articulated and for all their emotional fullness had the fundamental simplicity that comes of understanding."

W. J. Henderson, in the New York Herald, states: "When Mr. Münz made his debut he deeply interested music lovers by his qualities and his large promise. A youthful pianist of twenty-two, he disclosed a brilliant and resourceful technic entirely subordinated to purposes of artistic interpretation. Most of his playing was astonishingly mature, searching in its finely spun musical analysis, opulent in sentiment, and vivid in imagination. . . . In the performance of the Busoni transcription last evening Mr. Münz showed that he was not afraid to lose the thunders of his tone and he did so without lapsing into mere noise. He produced some admirable imitations of organ effects and built up a climax of striking musical proportions in the fugue. But his playing of the Chopin preludes transcended by far anything he had previously done here and stamped him as a pianist ready to challenge the consideration of the most fastidious music lover. . . . But it is unnecessary to go further into detail. Mr. Münz' interpretation of the preludes was that of a young master in his most genial mood, and we shall look to see this pianist make rapid strides from this time forward. Such musical gifts and such wholehearted devotion to the higher side of the virtuoso's art cannot fail to produce excellent results."

Violet Horner

Violet Horner, a young lady with a lovely voice which she uses with skill, gave a recital at Aeolian Hall on October 31, accompanied by Clifford Vaughan. She, being a coloratura, rode upon the usual war horses of the battalion—O Lovely Bird, David; With Verdure Clad, Haydn; Aria of the Queen from the Magic Flute, Mozart; Cavatina, from the Barber of Seville, Rossini, and so forth. She also

sang some more moderate and more modern arias, even dropping into the verdant fields of America to gather some of them.

One does not blame a young artist for making up such a program, and, to tell the truth, Miss Horner managed to make the coloratura part of it far more interesting than the critic would expect it to be. She has such a pleasing voice and manner, sang with so little affectation and so much sincerity, that the effect was genuinely appealing. Her vocal technic is excellent. She has the very high notes necessary to such singing, and they are of really good quality (which fact, alone, should assure her success—for people do love high notes!).

Better far, in the opinion of this critic, is the added fact that she sings the moderns and Americans intelligently and with good diction and expression. Coloraturas not infrequently find themselves unable to accomplish this, and it shows Miss Horner's musicianship and understanding that she can give such things as Kramer's Swans and Hadley's The Time of Parting with real feeling. Miss Horner is a singer whose name will not long remain unknown.

Mme. Charles Cahier

Mme. Charles Cahier opened her first New York recital of the season, at Town Hall on Wednesday evening, with two songs of John Alden Carpenter's which had never been sung here before, The Day Is No More, and On the Seashore of Endless Worlds, the latter a long and elaborate number. Unfortunately another opening group had been announced in advance and this reviewer did not arrive in time to hear the Carpenter songs. The second group was all Brahms, five of the best known numbers, of which she was obliged to repeat no less than three. The Spanisches Lied has always been a speciality of this artist, who sings it inimitably; and the Sandmännchen, though taken slower than is the rule, is done with a charm and an exquisite pianissimo that always call for a repeat.

It was a pleasure to listen to some Grieg songs, sung here altogether too seldom. Monte Pincio was beautifully sung and En Svane made one realize that a genius like Grieg can say as much on one page, with the help of a talented interpreter, as Arnold Schönberg, for instance, says in a volume. There were two songs quite unknown here, Kuula's Paimenet (Finnish) and Rangstroem's Gammal Dansrytm (Swedish), the latter with a big climax of which the singer made the most. All of these were sung in the original languages.

To end with, she sang no less than eight folk songs, Spanish, Basque, Breton, Pyrenean, Finnish, Irish and three Scotch. Not only did she have to repeat one or two of these, but the audience, one of the largest Town Hall has seen this season, would not leave until she had added three extra numbers, the last of which, Les Jolies Filles de Cadix, was especially effective. It was a thoroughly satisfactory recital—a great artist, in best form, singing with complete mastery of vocal and interpretative resource, a well chosen, well balanced program, unhackneyed and interesting. Besides long, hearty and insistent applause for everything she did, there were many floral tributes.

NOVEMBER 1

Clara Clemens

On Thursday evening, November 1, at Town Hall, Clara Clemens, contralto, offered a most interesting and unique program of songs, several of which she sang in German and the remainder in their English translations. Beginning with Burleigh's Ye Mountains of the North, she included in her first group Carpenter's The Sleep That Flits on Baby's Eyes, Mason's Requies, Homer's To Russia (which she rendered most impressively), and The Lark, by Rummel. The second group consisted chiefly of Haydn selections, and one by Strauss. The Sailor's Song showed Mme. Clemens at her best, both as a singer and interpretative artist. Four lovely numbers followed—two by Mahler, The Vale of Sorrow and the Legend of the Rhine, and two by Hugo Wolf, Lord What Flows Here, and I Have a Lover.

As the initial introduction to her last group came two selections by her husband, Ossip Gabrilowitch. Farewell provoked such a storm of enthusiastic applause that Mme. Clemens was forced to repeat it. She sang it in beautiful voice, stressing the tragedy of its lines with remarkable comprehension and fervor. Near to Thee, the second of the Gabrilowitch compositions, met with equal approval and further request for repetition, but Mme. Clemens did not respond to the demand, moving quickly on to the third offering, The Isle, by Rachmaninoff. The Ballad from the opera, Rogneda, by Serov, was most stirring, and the weird cry at its conclusion, made more effective by Mme. Clemens' artistic realism, was perhaps the climax of the entire evening. Gretchaninoff's On the Steppes, and Moussorgsky's Parasha's Revery and Dance, concluded the program.

Mme. Clemens was called out insistently after each group and forced to respond with encores. After the first half of the program she was the recipient of many flowers.

Walter Golde, the well known accompanist, was at the piano, and his finished playing added most attractively to the enjoyment of the evening.

New York Symphony

It was a decorous concert that began the New York Symphony season on Thursday afternoon, November 1—decorous, that is, all except for one item, which was very naughty indeed, nothing less than the first performance here of Stravinsky's Le Chant du Rossignol. This work started off quite a number of years ago as a ballet-pantomime; then, about 1917, it changed into an opera; and now it is a symphonic poem, with the music drawn from the second and third acts of the opera. It is diabolically ingenious, but it is music with a program, written to fit given situations of a libretto, and performed without singing or pantomime, it loses all significance. One can only admire the extreme ingenuity of the composer. Without the program notes, however, one would get not the blindest idea of what it is all about. Even with them, in the absence of words, scenery and action, one flounders along. When the nightingale sings there is a consciousness that Stravinsky is saying something birdlike with the flute; the Chinese march can be recognized—with a program; about the funeral march, later on, even with the utmost willingness we were not so sure; and though the final phrase of The Fisherman, given to stopped trumpet, was the most pregnant bit of melody we know from Stravinsky's pen, it would not

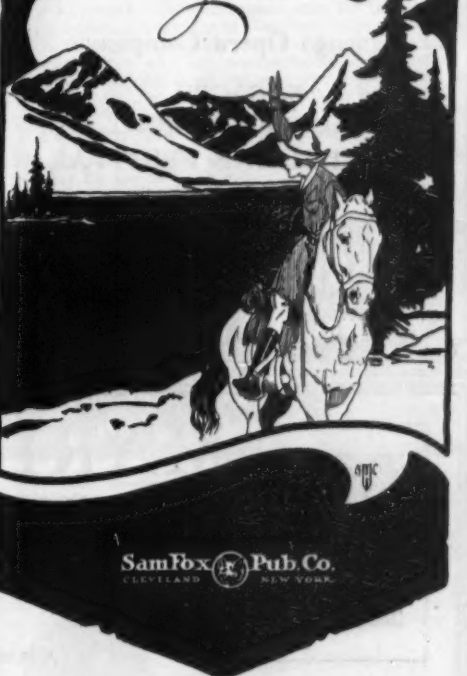


Maid of the West

The Best New Ballad of the Season

Words by Roscoe Gilmore Stott

Music by Clay Smith



Sam Fox & Pub. Co. CLEVELAND NEW YORK

Call at the New York Office of the Sam Fox Publishing Company, 158-160 West 45th Street (just a door from Broadway) and hear "Maid of the West" and other desirable songs for the Concert Platform and Teaching work.

have sounded like a remark made by a fisherman without the assistance of the program.

This music of Stravinsky's is, in fact, more incidental music to an action than a suite drawn from an opera. Played by itself it sounds short-breathed. His mastery of orchestration is beyond praise. His instruments do everything except speak Russian. And it is evident that Stravinsky is now definitely among the moderns who refuse to allow any instrument to indulge in its proper habits. His strings must be muted or played in harmonics, his horns and trumpets stopped, his flutes flutter-tongued, and so on indefinitely. Give us Petroushka—and give us also another hearing of *Le Chant du Rossignol*. Mr. Damrosch labored earnestly with the score, but possibly Le Rossignol was given the same matter of fact, dead-level reading as the other works on the program, the Franck symphony, two Sketches from Faure's tepid incidental music to *Pelleas and Melisande*, and the Sibelius *Finlandia*. The orchestra played with its accustomed virtuosity and there was a large audience which did not wax very enthusiastic at any stage of the afternoon.

NOVEMBER 2

Elsie Janis

Elsie Janis lost none of her art when she moved from Broadway to Forty-third street, nor did she have in mind when she made this move any alteration of her familiar and popular manner of interpretation. At the beginning of her debut concert at Aeolian Hall on the afternoon of November 2 she made an announcement to this effect. She said that there was no reason to suppose that she had suddenly learned to sing because she was entering the concert field, but that she hoped she sang no worse than she did before. The audience soon discovered that she certainly sang "no worse," and that she was just her own delightful self in spite of calling her act a concert.

Miss Janis is quite indescribable in terms of ordinary musical criticism. She has so much imagination and such extraordinary power of expression that she carries one with her into the realms of fancy she creates, and succeeds in bringing about complete forgetfulness of the art in the enjoyment of it. That is the highest possible praise. It is the standard every artist sets for himself—to become so great that his artistry disappears and his personality is forgotten. Criticism really begins where that leaves off. If we can only merge ourselves into the work that is being interpreted we will get the highest delight in any art offering, and it is the sign of real genius on the part of the artist to bring us to this desired goal.

Miss Janis does just this. Her impersonation—what she calls character songs—are perfect. Without the aid of any special costume or scenery she paints one picture after another, each of which we instantly recognize as a faultless representation of what it is intended to be. In addition to the character songs, Miss Janis did a French group and dances in costume and a series of impressions. She scored a sensational success.

Assisting Miss Janis were Rudolph Bochco, violinist; Walter Verne, baritone; Lester Hodges, accompanist, each of whom proved to be a real asset to the program.

Ilse Niemack

After a year spent in concertizing in Europe in recital and with principal orchestras, Ilse Niemack, a young Ameri-

can violinist, returned to this country with many successes to her credit, and offered her first New York recital of the season at Aeolian Hall, Friday evening, November 2.

Miss Niemack's thorough musicianship and splendid schooling were evidenced at first in the *Vitali chaconne*. Her tone is sonorous and vibrant and her technical resources enable her to cope easily with any of the problems offered on a violin program. The *Wieniawski concerto* in D minor was given with breadth of style, vigor and technical ease. But it was in the next group that Miss Niemack did some of her best playing. Following Bach's *Air* on the G string was a Kreisler arrangement of a Mozart rondo. This latter was given with exceptional smoothness, clarity, good rhythmic feeling and continuity.

Cecil Burrell's *Hills*, which began the last group, was beautifully interpreted, with fine feeling and a smooth, lovely tone, while the same composer's *Indian Snake Dance* offered a complete contrast, being given with a wild sort of fury and regularity of accent. There was real depth of feeling and a classic dignity in Miss Niemack's interpretation of Tchaikowsky's *Serenade Melancolique*. A brilliant and facile execution of Sarasate's *Introduction and Tarantelle* concluded the program.

Especially commendable in this young artist's playing is her pure intonation. She also has temperament and natural artistic instinct, controlled by musical intelligence.

Miss Niemack presented a charming picture on the stage, and the audience received her enthusiastically and remained for as many encores as she would give. Harry Kaufmann provided excellent accompaniments.

The Times critic, in speaking of Miss Niemack's shorter works, said she gave them "in a spirited manner with an abundance of contrast of phrase and good musical discrimination." The Tribune said: "She showed ample technical skill," and the reviewer for the Herald commented, "Her bowing is vigorous, her tone full and sonorous."

Lamond

Authority is an important matter in musical art, and it is a valuable asset to a pianist like Lamond to be known and recognized the world over as a high priest of Beethoven. That he fully deserves the recognition he receives in this particular field need not be argued at this late date, for it has been amply demonstrated innumerable times both here and abroad. If confirmation of it were needed it was found at his recital on the evening of November 2 at Aeolian Hall. The recital was very largely attended, people no doubt drawn to the hall both by love of Beethoven and admiration for Lamond's interpretations, and naturally also by the desire to learn, to drink in knowledge at the fountain head. It might be added that there is danger in imagining that Lamond plays nothing else but Beethoven, which is very far from being the case, for he is as great in the interpretation of the moderns as he is in the interpretation of the classics.

That is aside, however. For the present we are concerned with his reading of the greatest of masters, yet there is little enough to say about those interpretations. How could there be? Lamond is not one of those who undertake to remake the Beethoven muse. He is, above all else, a faithful interpreter. Therein lies his strength. He lovingly merges himself into the Beethoven thought, a thing possible only to one whose natural tendencies and aptitudes lie along similar channels. At this latest recital—the second for him this week, for he played a few days earlier with the Beethoven Association—he gave the last sonata, op. 111, the *Pathétique*, and the *Appassionata*, and a number of the smaller pieces.

There is neither hesitation nor experimentation in the playing of Lamond. His studies have been so thorough that he knows exactly what should be done with each phrase and each note and his technic is so all-embracing that he is well able to do exactly what he plans. The result, as may well be imagined, is majestic, inspiring, and it is no less so certainly by reason of the fact that Lamond at the piano looks very strikingly like familiar pictures of Beethoven at the piano. There are few things during the season so entirely satisfying as Lamond's Beethoven interpretations.

NOVEMBER 3

Harold Bauer

Harold Bauer gave his first recital of the season before a crowded house at Aeolian Hall on the afternoon of November 3, playing a program to which interest was added by the inclusion of four tunes from the eighteenth century—Barberini's *Minuet*, *Motley*, *Ye Sweet Retreat*, and *Flourish*. The source of these tunes is a mystery, and no one yet knows where Mr. Bauer got hold of them, except, perhaps, a few of his intimates, and, of course, Schirmer, Inc., which firm is publishing these charming transcriptions, which have been made by Mr. Bauer himself with equal skill and fidelity.

The balance of the program was of the Bach, Beethoven, Brahms variety, the three B's, to which should be added

Bauer, the fourth. The works selected for exposition and elucidation upon this occasion were: of Bach, the *toccata* in D major (transcribed from the harpsichord by Mr. Bauer); of Beethoven, the *Sonata Pathétique*; of Brahms, the variations on a theme by Handel, with its unfortunate anticlimax, which always brings about applause at the wrong moment, and did on this occasion. The program closed with an etude in *Perpetual Motion* by Alkan, which displayed Mr. Bauer in the rare guise of highly efficient virtuoso, of which he is quite capable—but this reviewer prefers him in the three B's, where his depth of true classic understanding comes into play (no pun intended), and where the great wealth of his poetic fancy and eminent musicianship are best displayed.

There were several encores, and there might have been more of them had Mr. Bauer been willing to satisfy the manifest public demand for his music.

Cecilia Hansen

Cecilia Hansen, blond Scandinavian, latest addition to the ranks of Leopold Auer artist pupils to reach these shores, proved at her second recital, at Carnegie Hall, on Saturday afternoon, that she can maintain herself at the high level which she showed in her first recital the week before, and that she is worthy to rank with the other young violinists who have made the name of their teacher famous. She has a tone which never fails in beauty, no matter what the test, an impeccable finger and arm technic, and a real feeling for style and form. What more can be asked?

Her program began with the Handel E major sonata, played with clarity and precision and yet with as much warmth as the rather formal music allows. Then there was a fine, sympathetic exposition of the well worn Bruch concerto, after which came the smaller works, beginning with a lyric *Chanson Meditation* by Cottenet, with exquisite cantilena playing, a vigorous and effective gavotte by Tor Aulin, which gave her the opportunity to show that pizzicato is not a mere plucking of the strings, a *Berceuse* of Cui and an interesting Sibelius mazurka. To end with there was the Auer transcription of Wagner's *Dreams* and also his arrangement of the Twenty-fourth Paganini Caprice, a dazzling bit of fireworks. In addition, of course, there were the extra numbers which a large and enthusiastic audience demanded.

Miss Hansen is undoubtedly here to stay. It is several years since so impressive a violinist of her sex has come to town.

Duncan Dancers

The welcome which Anna, Lisa and Margo Duncan received at Carnegie Hall on Saturday evening must have warmed the cockles of their hearts. They had been away for three years and came back to find Carnegie Hall crowded to the doors to greet them, with an audience that had the heartiest applause for everything they did. And they did beautiful things. It was the art of their great teacher, softened and rounded by the application of ideas gained through their two years' of experience since they left the shadow of her wing. And it is beautiful. It is the direct expression of aesthetic ideas through movement. Its only limit is the fact that the human body is only capable of a certain number of movements. This was illustrated in the opening number which, in three divisions, presented practically all of the ballet from Gluck's *Orpheus* and was a trifle long, occupying in the presentation, with one intermission, over an hour. It was, however, extremely beautiful and effective and requires only a bit of pruning in the final scene—the *Elysian Fields*—to be as fine a number as the mistress herself ever designed. One movement in the *Dance of the Furies* suggested nothing so much as the sudden coming to life of the *Laocoon* group; it was thrilling. There were exquisite moments in the scene of the *Elysian Fields*, especially the first dance to the beautiful flute solo, perhaps the finest melody Gluck ever wrote.

Later there came Mozart's *Les Petits Riens*, which the dancers interpreted as a series of charming children's games; and to end with there was the *Ride of the Valkyries*, stirring, electrifying. Not exactly to end with, either, for as encores there came a lovely Schubert waltz and finally the

KATHRYN MEISLE

Contralto

Chicago Opera Company

ENGAGED

WAGNERIAN NIGHT
NORTHSHORE FESTIVAL

Evanston, Ill.

May, 1923

Management:

Concert Direction M. H. Hanson

437 Fifth Avenue

New York

MARIE DE KYZER

Soprano

New Studio, 10 West 47th St., Tel. Bryant 8181
New York

A FEW SERIOUS MINDED PUPILS ACCEPTED



MANAGEMENT
Evanston, Ill.
227 FIFTH AVE., NEW YORK



Foremost French Pianist

American Tour Begins December 16, 1923

Management: LABERGÉ

70 St. Jacques

Montreal, Canada

EDOUARD RISLER

same composer's Marche Militaire, which drew forth a series of curtain calls that seemed as if it would never end, with quantities of flowers for all three.

There was an orchestra, ably directed by Giuseppe Bamboschek of the Metropolitan Opera, which contributed the Orpheus overture and also Schubert's Rosamunde overture, and played faultlessly for the dancing. The lighting, for the most part a dim, mysterious blue, with occasional flashings of red, according to the nature of the program, was excellently managed. Rafael Diaz, tenor, sang the various arias from Orpheus which were introduced and also gave Wagner's Dreams before the Ride of the Valkyries, singing with his accustomed artistry and being loudly applauded.

Astrik Kavookjian

On Saturday evening, at Aeolian Hall, a successful recital right from the start was presented by Astrik Kavookjian, Armenian pianist, before a well filled house. The program included compositions by Rachmaninoff, Chopin, Liszt, Scarlatti and others. Miss Kavookjian plays with much skill and accuracy and produces a tone of good volume and excellent quality. Difficult passages were handled with ease and her legato was velvety and sustained. She was heartily received by her listeners, who appreciated her artistry to the fullest extent.

The New York Herald said: "Miss Kavookjian played with a good tone and fluent technic."

NOVEMBER 4

Albert Spalding

It was a deep musical pleasure and a stimulative general joy again to hear Albert Spalding's violin art, and the huge Carnegie Hall Sunday afternoon audience testified by its insistent and prolonged applause that it agreed with the opinion of the usually music weary chronicler who is penning these lines.

Spalding, as everyone knows who keeps posted on important musical doings, is a non-stop student of music and of violin playing; i. e., he never stops learning, practicing, thinking, broadening. Each new Spalding appearance in New York proves it. The latest manifestations from his instrument revealed larger mastery in every department of technic, interpretation, and tone shading. His taste is unerring, his delivery is authoritative, his virtuoso command is complete. There is nothing left to criticize in the performances of this player. He is one of the truly great ones of the violin.

Spalding's readings of the Bach prelude and aria (from the E minor suite) and the Porpora G major sonata were exquisite in their anciently simple style and quite perfect technical presentation. Schubert's C major fantasia was lovely in conception and treatment and the delight it afforded was due in a large measure, too, to André Benoist at the piano. In this number, as in his other activities as accompanist, he impressed the hearers with his fine musicianship and his sensitive touch and tone.

Shorter pieces in groups III and IV consisted of Rhythms and Captain Fracassa, M. Castelnuovo-Tedesco; Cortège, Lily Boulanger; Burleska, Suk; Castles in Spain and Lettre de Chopin, Albert Spalding, and Jota Navarra, Sarasate. All the charm of the Spalding imagination and performing art illuminated these morceaux, but of course none scored more strikingly with the listeners than the two compositions by the concert-giver. He did them con amore, of course, and his gifts as an appealing melodist and skillful constructive craftsman did not fail of resounding recognition. More Spalding appearances here this season would be a welcome contribution to the best musical doings in the metropolis.

Mischa Elman

Sunday evening drew to Carnegie Hall another house full of violin enthusiasts for the occasion was a Mischa Elman recital and everyone knows what that means who ever has stood outside the huge auditorium and watched veritable mobs of Elmanites storm the place and clamor for tickets at the box office long after the "sold out" announcement has been made.

Last Sunday's throng was as large as ever and showed not only by their number but also through the intensity of their applause that Elman is as much an idol with them as ever.

There is every reason for Elman's popularity, as he continues to play the violin in a warm-blooded, imaginative, and thoroughly musical manner, and his always brilliant mechanism and musically dignified interpretations are as potent in their effect as when he first came to these shores and conquered American audiences so completely. Elman is a fixture in our music life and it is perhaps not inappropriate to mention that he enjoys as much popularity as a man as he does as an artist.

With Liza Elman, his sister, Mischa played the Brahms sonata for violin and piano, and made its broad serious phrases, its lyrical episodes, and its dramatic passages, sound their fullest message. In Bruch's D minor concerto (with Josef Bonime at the piano) the artist was no less happy, for he caught exactly the romantic spirit of the work and put into its pages a wealth of fancy and fervor that proved irresistible to auditors for their rapture was expressed through frantic applause which forced Elman to bow again and again.

Among the high moments of the evening was the set of "Etchings" by Albert Spalding, and Elman is to be congratulated for producing these markedly interesting morceaux by his brother Titan of the fiddle. The pieces range through many moods and have various titles, but musical cohesiveness and unity of design mark the scheme, for in form the group represents a theme with improvisations thereon. Spalding's musical manysideness, including a sly humor, shines forth in these "Etchings." They were played delightfully by Elman.

Scintillant technics distinguished Paganini's I Palpiti, soulful tone was in Palmgren's Oriental Serenade, emotional stress colored the Auer violin version of the tenor air from Tchaikovsky's Eugen Onegin, and sprightliness and delicate whimsicality were displayed in Arthur Loesser's California (a Humoresque after Paladilhe).

Elman gladdened the crowd with a long list of encores and for all the present chronicler knows, that artist may still be playing them for his army of admirers.

New York Symphony: Werrenrath, Soloist

The world owes to an American woman the existence of Dvorak's New World symphony, for it was Jeannette

Thurber who got the eminent Bohemian composer to make America his home for some years, where he became the tutor in composition of some present-day American composers of prominence. The symphony opened the program of the New York Symphony Orchestra concert, Aeolian Hall, November 4, being played under Conductor Damrosch with alternating incisiveness and tenderness, as befitted the movement, before an audience which crowded the place. Liszt's symphonic poem, Tasso, descriptive of that great Italian poet's sorrowful life, mental malady, and triumphant establishing in the hearts of all Italy, music which some folks call bombast and others inspired, a work now nearly seventy-five years old; clever selections from a descriptive ballet, Cydalise, by the Frenchman Pierne, full of musical nonsense and humor, and Reinald Werrenrath, in Chadwick's descriptive ballad, with orchestra, Lochinvar, and Damrosch's own vocal settings in orchestral frame of Danny Deever and The Looking Glass—these numbers completed the program. Sonority of voice, clarity of diction, and straightforward manliness characterized Werrenrath, as usual, and the overwhelming effect of Danny Deever was fully realized in the orchestral setting. Mutual felicitations between conductor-composer Damrosch and the singer followed reflecting the attitude of the audience.

Francois Rogers

Francis Rogers, baritone, offered an interesting program of songs to a large audience at Town Hall, on Sunday afternoon. His first group comprised seventeenth and eighteenth century selections of much charm, beginning with Peri's Invocation from Euridice. Mr. Rogers sang Lungi dal caro Bene, by Sarti, delightfully, his rich, sympathetic voice being most suitable for this type of song. The Dream "composed and set to music by a Gentleman of Oxford" (1735), Barret's In the Pleasant Month of May, and a short, humorous number, Amo, Amas, by Arnold, were perhaps a trifle more appreciated by his listeners than the rest of the group which consisted of works of Samuel Webbe, Henry Carey, Handel and Bottegari. Five Brahms selections followed of which In stille Nacht proved the most popular. Mr. Rogers' smooth and easy voice and equally smooth and easy manner of interpretation loaned to these an added charm.

The final group was introduced with a Song from Omar Khayyam, by Victor Harris, and two numbers by Liza Lehmann, Myself When Young, and As Then the Tulip, which also derived their lyrics from the famous poet. These are exquisite numbers and were worthily rendered. Foster's well known Jeanie With the Light Brown Hair, and Come Home Beloved, lyrics from the Japanese and music by Isidore Luckstone, who assisted Mr. Rogers at the piano, were awarded much applause and the artist had to repeat them. On Sunday, Waller; Trade Winds, Keel; Cargoes, Dobson, and Roadways, Densmore, completed a most delightful performance.

Elena Gerhardt

At her first recital of the season at Aeolian Hall, November 4, Elena Gerhardt sang to a large audience which evidenced intense interest and appreciation. Miss Gerhardt's program consisted of four Biblical songs by Dvorak, a group by Felix Weingartner, Brahms' six Gypsy songs and a group by Richard Strauss. Miss Gerhardt was in fine voice and her interpretations of these lieder were intelligent, sincere and satisfying. Good taste, finesse of style and a sense of dramatic values are marked in her singing. Paula Hegner supplied the piano accompaniments.

The Herald critic commented, "A fine taste, intelligence and dramatic ability were frequent features of her singing."

Hempel, Friedberg and the Flonzaleys Arrive

The great steamship Majestic came in last Friday morning, November 2, bringing a lot of musicians who had stayed in Europe until there was just time for them to arrive here before their seasons began.

Frieda Hempel, looking exceedingly well after a long vacation in the Swiss Mountains, was full of enthusiasm over the way in which her two recitals in the great Albert Hall, London, had been received. She has a very busy season here, which began in Boston on Sunday, and in the spring she will sing in London again.

Carl Friedberg, pianist, was another well known artist aboard. He, too, had been in London but was unable to give his scheduled recital there owing to an attack of illness. He was accompanied by Mrs. Friedberg.

Big Georges Baklanoff, baritone of the Chicago Opera was another who arrived looking exceedingly fit. He expressed himself as being ready for a long and busy season.

Three members of the Flonzaley Quartet were also aboard, Messrs. Betti, Pochon and d'Archambeau. Mr. Bailly, fourth members of the quartet, had preceded them here. They, also, had been in London, where they were exceedingly well received.

Vocal Scholarships at College of Music

Adolf Becker, of the Becker Steel Company, has offered to donate six free vocal scholarships to the New York College of Music. Free auditions for these scholarships are open to any one, and will be held daily during the month of November, between 2 and 4 p. m., at the New York College of Music, 114 and 116 East Eighty-fifth street.

Music and Nature

The Randegger Conservatory of Music had one of its pleasant outings recently. Several teachers and a number of the scholars embarked for Bear Mountain early in the morning, and spent the day admiring autumn's glowing charms on water and land. Maestro Randegger, the director, delighted all with his musical stories.

John Barclay Engagements

John Barclay will give a recital in Aurora, Ill., today, November 8. Mr. Barclay has been engaged as soloist for the New York Symphony Orchestra's Beethoven Cycle. His appearance with that organization this season will be his second within two years.

Two John Powell Engagements

John Powell has been engaged by the Music Teachers' Association of Birmingham, Ala., for a recital on December 1. Another recent engagement is for November 13 with the Tuesday Musical Club of Detroit.

Anna Burmeister Arouses Enthusiasm

Anna Burmeister is fast proving herself one of the most able singers in the younger contingent. Her season opened in Virginia, Minn., on October 4, when she appeared as assisting artist to Reinald Werrenrath, baritone, under the management of Mrs. George F. Richards. The program



ANNA BURMEISTER

called for several groups of songs and a number of duets with Mr. Werrenrath. The singer was received with genuine enthusiasm, and immediately booked for a concert in Duluth, Minn., on October 18.

On October 15, Miss Burmeister opened the season for the Fortnightly Music Club of St. Joseph, Mo., and her audience expressed constantly increasing enthusiasm. Her varied program revealed new possibilities with each succeeding group of songs and many repetitions were demanded. The Crystal Ballroom of the Hotel Robideaux was taxed to capacity for Miss Burmeister's concert and a tea was given in her honor, directly after the program in the Japanese Room of the same hotel.

Other engagements which Miss Burmeister has filled recently are three appearances with the Apollo Club, of Chicago, once at Orchestra Hall in The Messiah, and on two occasions out of town when she sang Elijah and The Creation. She was heard with the Chicago Symphony Orchestra at Mount Vernon in May, when she sang in Cesar Franck's Beatitudes, with Dr. Frank Shaw conducting. She sang an Elijah performance in Minneapolis, with the Minneapolis Symphony Orchestra and had a return engagement in Dubuque, Iowa, singing The Messiah.

Miss Burmeister's rise has been very rapid and her success unquestioned, for her beautiful voice is well controlled and she is a splendid musician.

Norbert Salter in New York

Norbert Salter, well known Berlin operatic and concert agent, who represents the Metropolitan Opera Company in German speaking countries, reached New York November 3, on the Leviathan. He will remain here for several weeks. He is introducing a number of American artists in Germany, Austria, Hungary and Italy this winter and seeks connection with others who are contemplating concert work or study in Europe. He is accompanied by his son, Julius, who is managing director of a Berlin publishing house.

Pennsylvania Dates for Elshuco Trio

The Elshuco Trio will give concerts in Bloomsburg, Pa., November 19, and in California, Pa., November 21.

STURANI

VOCAL TEACHER AND COACH

43 WEST 86 ST., N. Y. SCHUYLER 75.00

VIOLA PHILO

Soprano

Formerly of the Metropolitan Opera Company

Song Recital

Aeolian Hall, New York City

Thursday evening, November 15, 1923

STANDARD BOOKING OFFICE:
Henry Schroeder, Manager
17 East 42d Street - New York City

REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending November 1. Detailed reviews will appear at a later date on those selections which this department deems sufficiently interesting and important musically.]

(J. Fischer & Bro., N. Y.)

PLEADING, by A. Walter Kramer.
GESU BAMBINO (violin, cello and piano), by Pietro A. Yon.
GESU BAMBINO (violin and piano), by Pietro A. Yon.
SONG OF THE BASKET-WEAVER, by A. Walter Kramer.
SONGS OF IND, by Lily Strickland.

(J. & W. Chester, Ltd., London)

BORIS GODOUNOV (Scene 1), by M. Moussorgsky.
TEN ALPINE PASTORALS (Vol. 2), by Alfred Henry.
TEN ALPINE PASTORALS (Vol. 1), by Alfred Henry.
THE EXILE, by C. Armstrong Gibbs.
AIR FOR THE G STRING, by Herbert Hughes.

(Everett Music Co., Philadelphia, Pa.)

LORD, LET ME KNOW MINE END, by Edwin Evans.
JENNY KISSED ME, by Edwin Evans.
PO' LIL LAMB, by Edwin Evans.
ECHOES, by Edwin Evans.
A GIFT, by Edwin Evans.
STEFANA, by Edwin Evans.
NOTHING BUT A ROSE, by Edwin Evans.

(Composers' Music Corporation, N. Y.)

CREOLE LOVE SONGS, by Turner Layton.
TWENTY-FOUR LITTLE PRELUDES (Book 1), by Charles Haubiel.

NEW ARABIAN SONG CYCLE

By

CHARLES GILBERT SPROSS

This favorite American writer is shown at his best in this beautiful cycle. The songs breathe of the atmosphere of the far reaches of the desert—of the cool oases—of Arabian love songs.

Published for both High and Low Voice

Price \$1.25

THE JOHN CHURCH COMPANY

109 West Fourth St. 318 West Forty-sixth St.
Cincinnati New York City

"The House Devoted to the Progress of American Music"

TROIS ECOSSAISES (No. 3), by E. R. Blanchet.
TROIS ECOSSAISES (No. 2), by E. R. Blanchet.
TROIS ECOSSAISES (No. 1), by E. R. Blanchet.
TWENTY-FOUR LITTLE PRELUDES (Book 2), by Charles Haubiel.
TUNEFUL TECHNIC (Book 1), by Lucia Smith.
TUNEFUL TECHNIC (Book 2), by Lucia Smith.

(Paston, London)

A WORLD REQUIEM, by John Foulds.

(Teller-Meredith Co., N. Y.)

YOU, THE SOUL OF ALL MY DAYS, by Grant Colfax Tullar.

THE DEAR LITTLE OLD-FASHIONED HOUSE, by Grant Colfax Tullar.

LAST NIGHT, by George B. Nevin.

(Boston Music Co., Boston, Mass.)

THE AGE-OLD QUESTION, by Boris Levenson.

DAWN, by Boris Levenson.

PRAYER FOR THE DEAD, by Boris Levenson.

SHOULD THE HAND OF A WARRIOR A SPINDLE HOLD?, by Boris Levenson.

TELL ME, LOVELY MAIDEN, by Boris Levenson.

M. J.

BOOKS

(Clayton F. Summy Co., Chicago)

Harmonic Material and Its Uses

By Adolf Weidig (423 pages, 8vo)

America owes Mr. Weidig and the Summy Company a debt of gratitude for giving it—at last!—a really scientific book of harmony instead of another one of the "piffle treatises" for the preparation of amateurs we are so accustomed to seeing. Here, at last! (let us repeat it), is a book for the advanced musician, the thinker, the seeker after truth, not merely a practical (so-called) instruction book for beginners who will always be beginners because they are so anxious to turn out a nice, sweet little song that they will never apply persistent effort to the learning of technic long enough to become really professional.

Hard words, these! They are intended to be. No good was ever yet done by refusing to face the truth, and certainly no good in keeping silent about national abuses, faults and blemishes. And if we have, musically speaking, any one national fault more pronounced than another it is that we do not want truth for truth's sake or knowledge for its own sake, but must forever be thinking of practical results. Hence the appalling American output of amateurish little things by composers who would be utterly incapable of writing anything in large form, either opera, sonata, symphony or chamber music. We are the champion skimpers of the world—in music at least—and if this Weidig book has only the effect of bringing a few wandering sheep into the fold of genuine musical professionalism it will do that much good to the cause, and that will be a great good.

We may not agree with all that Mr. Weidig has to say. His book would not be worth much if we did. For a book, to be really worth while, must express strong, definite opinions, and opinions differ. But that is the most insignificant detail. The paramount fact is that this new book is a really important contribution to the literature of musical theory. It makes one think, and it is written for those who are willing as well as able to think. It is a big book,

big in size and big in content, and any student who gets through it with understanding and ability to apply what is set forth between its covers, will be classed with the advanced professional composers of our land.

If only a few do it! Just now the number of our composers who could, even technically speaking, produce works equal to those of the great modern masters are few and far between. Few and far between are those who can even read the scores of these masters. That is deplorable, but it is a fact. And it is all the more deplorable because the reason of it is not lack of talent but lack of environment, lack of realization of the full meaning and necessity of deep learning, lack of pride. Mr. Weidig's book will assuredly stimulate these essentials in the minds and hearts of our American students. They will feel, they must feel, on opening this volume, that they are facing a new ideal, something outside of the ordinary school-book ideal.

Mr. Weidig approaches his subject without any apologies. He launches himself right into the middle of it, expecting and anticipating comprehension on the part of his readers. Beginners will make nothing of it. It is for advanced students, students who desire to go ahead, to reach the heights. And the more such students it reaches the better will it be for the future of music in America.

FRANK PATTERSON.

October Musical Quarterly

The October Musical Quarterly has even more than its accustomed interest and treats a number of rather popular subjects in a lively and informative manner. There is an article, in behalf of the popular elements in musical art, by Edwin Hall Pierce, that will please all unbiased readers, especially in view of the fact that Mr. Pierce takes a moderate and sensible stand in the matter and scatters condemnation among his praise. However, he does no more than justice to our American instrumentation, though he evidently thinks syncopation and plagiarism are somewhat overdone. Harold D. Phillips takes a somewhat curious view of the musical psychology of America. He seems to think that much of Beethoven is beyond us, and that "the individualism of American sentiment" has remained unexpressed in our music and even in our selective appreciation, and he thinks that England is far superior to us in this regard. We are, fortunately, not nearly so bad as Mr. Phillips paints us.

Articles dealing with more general and deeper subjects are contributed by Ralph M. Eaton (Music or Poetry?), O. von Reisemann (Alexander Seroff and his relations to Wagner and Liszt), J. G. Prod'homme (A pastel by La Tour), Louis Fleury (Flute and Flutists in the French Art of the 17th and 18th centuries), Orlando A. Mansfield (The word Music: Its derivation, interpretation and misapplication), Paul Bertrand (Pure music and dramatic music), Guido M. Gatti (Franco Alfano), and Carl Engel (Views and reviews).

MUSIC

(San Fox Pub. Co., Cleveland)

Fairy Bells

Words and Music by Marguerite Lawrence Test

This song is dedicated to and will be sung by Florence Macbeth. It is a short, simple and charming number which, even without such eminent introduction, would surely win success. Introduced by Florence Macbeth it will doubtless become one of the successes of the season. The poem is pretty, dainty, as the name suggests, and particularly well suited to a musical setting. The tune is entirely spontaneous and unforced, and very catching, and the accompaniment flashing without being difficult. The accompaniment, in fact, is one of the best things about it, being one of the sort that gives the impression of being quite a bit of virtuosity when, as a matter of fact, any player of moderate skill will be able to play it. Altogether it is a popular song which will win popularity with all classes of music lovers, being quite good enough for the classicists, and yet simple enough for those who still love a tune.

(Carl Fischer, New York)

On Slumber Tree (a Song)

By Werner Josten

Werner Josten has made an excellent impression with his compositions since coming to America several years ago. This new song of his, On Slumber Tree, will no doubt add to the reputation for pleasing melody which he has already gained. It is a light and graceful piece with an unusually well written accompaniment. A song of moderate difficulty which it is a pleasure to commend.

Poeme (for Piano)

By Otto Ortmann

Rather a pleasing sort of piece, well written for the piano, attractive as a study in near-modernism. Its originality is in its construction rather than in any wealth of basic invention, but it is distinctly clever and is sure to give pleasure. There are many accidentals, and teachers who are desirous of getting hold of material of this kind, of no special technical difficulty, but a splendid training in key reading, will be glad to know of it.

(John Church Co., Cincinnati)

Scenes from the Life of St. Francis (for the Organ)

By M. Enrico Bossi

These three pieces—Fervor, Colloquy with the swallows, Beatitudes—are dedicated to Pietro A. Yon. They are masterly works. Bossi possesses to an unusual degree the refinements of the composer's art, and uses his skill to embellish and develop melodies of real worth. Throughout, this music is eminently aristocratic. The harmony, counterpoint—the entire conception and arrangement—give uniform evidence

FRANCES FOSTER

Accompanist and Coach

SPECIALIST IN MOZART

Studio: 97 Riverside Drive, New York

Telephone: Endicott 6936



EASTMAN SCHOOL of MUSIC

The University of Rochester

Announces that

FREDERIC LAMOND

Will Conduct

MASTER CLASSES IN PIANO

Beginning November 15, 1923

For Information Address the Secretary, EASTMAN SCHOOL OF MUSIC
Rochester, New York

ANNA HAMLIN

ANNA HAMLIN, 40 West 45th Street, New York

Coloratura Soprano

November 14, Buffalo Recital

December 2, Chicago Recital

Telephone: Vanderbilt 1300

of the master hand. There is a touch of what we call modernism, but it is at all times restrained, and never descends to mere improvisation. The reviewer can imagine no new work that will give greater delight to organists who appreciate music that is not astonishingly brilliant (or "effective") but is in the best and highest sense classic modernism. These works are far superior to the average run of present-day organ compositions.

Oh! For a Day of June

By Oley Speaks

Oley Speaks, the ever popular, has lived up to his own standard in this new song, which is one of the sort that will soon be on every piano. Nothing complex about it, nothing modern or difficult, nothing that will startle except as beauty always startles, ever old and ever new. In these days when the enemies of melody are in the highways and byways, it is a real pleasure to the reviewer to come upon a work that is as unaffectedly lovely and sincere as this, where melody flows smoothly along its graceful channel, deep and soothing, quiet, colorful and placid. This Day of June is a real June day, the kind one finds only in America. And as everybody likes our June days everybody will certainly like this song.

(Arthur P. Schmidt Company, New York)

Song of the Brown Thrush

By Anna Priscilla Risher

This is a waltz song for a coloratura soprano. It is intelligently and understandingly written, grateful for the voice. There is a dearth of new coloratura numbers, which this song ought to help meet. The words are by Henry van Dyke.

(White-Smith Co., Boston)

An Algerian Sketch (for Organ)

By R. S. Stoughton

Excellent music this is! Very Oriental in character and effectively arranged for organ. It is full of plaintive chromatics, chromatics which will delight the player, and the composer has somehow hit the flavor of the East in a way that cannot fail to give pleasure, especially in America where we do so love the exotic. It is short and not difficult.

(Sam Fox Publishing Co., Cleveland and New York)

Transcriptions for the Organ, Vol. 3

This small volume contains five pieces by Zamecnik and one each by Brewer, Reynard, Dupont and St. Clair. They are transcribed and edited by St. Clair in a very effective manner and the registrations are tasteful as well as practical. This new organ collection will be welcomed by organists as serviceable additions to their libraries.

(Oliver Ditson Co., Boston)

New Compositions for Organ

By Bartlett, Groton, Cox, Steere and Lemont

This is a series of most interesting works by some of our prominent composers. Homer Bartlett contributes Early Morn to the list, and it is a charming work, expressive and colorful. It is short and simple, but full of pleasant variety both in harmony, melody and counter-melody. W. Haydn Cox calls his piece Flotsam—though why it should be so called is not clear. However, names mean little enough, and the music itself is individual and attractive—something different from the usual run of organ works. Caress, by Frederick Groton, dedicated "To my little daughter Muriel," is founded upon a really lovely bit of child-like melody. It is a real love song. Very short and simple.

Romanza by Cedric W. Lemont is rather trite at the beginning but soon verges into a more rhythmic strain—rather American in character. Syncopated. Whether organists will care to use it in church is a question. William C. Steele is another melodist, and sets a simple tune above an accompaniment of chords, calling it *Matin Song*. The enharmonic modulations are agreeable.

(G. Schirmer, Inc., New York)

Windflowers (Song)

By Werner Josten

A dainty, light, tripping song, specially grateful for a lyric soprano with a flexible voice, since there is a bit of coloratura that may be done *ad lib* at the end.

Nina Bobo, I Send You Dreams, and Languor (Three Songs)

By Bainbridge Crist

Nina Bobo, a Javanese lullaby, is a beautiful short number for high voice. Any singer seeking for a lullaby out of the ordinary will find it here. Mr. Crist, by the way, has unconsciously absorbed a phrase or two from the Widor D major trio. I Send You Dreams is full of atmosphere, supplied by a rich, harmonious color scheme—another fine song, but one which requires a real artist to do it justice. Languor is another bit of atmosphere, the voice part almost a monotone. It is set to one of Mr. Crist's favorite Chinese poems. Again a song that demands interpretation by a real artist.

Green, and Holiday (Two Songs)

By John Prindle Scott

John Prindle Scott knows what singers like. Green is an attractive, if conventional tune, with all the Irish turns and set to some delightful words by Mary Elizabeth Blake. Not difficult and thoroughly effective. Holiday calls for a bit more singing. It is one of these dashing songs in six-eight, and works up to a most effective climax. M. J.

National Opera Club November Announcements

The National Opera Club of America, Inc., Baroness Katharine Evans von Klenner, president and founder, has announced its November calendar through the medium of its official newsmonger, the Melophonic Star, which, on its first appearance, October 11, was enthusiastically received. November 5, at the home of the president, 1730 Broadway, there was a meeting of the board and president's advisory committee. November 8, at two o'clock, Mrs. George Lee Bready will give an operalogue, *Le Coq d'Or*, which will be followed by a Russian musical program, with noted

artists assisting. The club is keenly interested in the meeting to be held November 22, when operatic tableaux vivants will be staged, with musical illustrations, with dancing at 9.30.

The tenth year of the club's existence was opened with such enthusiastic zest that the furtherance of its musical and educational propaganda has received pronounced impetus. Baroness von Klenner will be chairman of music for the convention of the State Federation of Women's Clubs in Albany, November 19. The National Opera Club has subscribed for a booth for the bazaar which is to be given by the Fresh Air Fund for Elderly People, Hotel McAlpine, November 20, under the auspices of Mrs. Angelique V. Orr, president.

Lucilla de Vescovi to Be Heard in Recitals

Beautiful Lucilla de Vescovi, who comes to the American concert stage via the most aristocratic drawing rooms of Europe, has just signed a long term contract with the



LUCILLA DE VESCOVI

office of Catharine A. Bamman. Mme. de Vescovi made her debut in New York in the late spring and was most enthusiastically received by a completely unanimous press. Strangely enough, each critic spoke of four distinct qualifications possessed by Mme. de Vescovi—first her beauty of person; second, her beauty of voice; third, the beauty of her costumes, and fourth, the style and rarity of her programs.

Lucilla de Vescovi is a member of one of the oldest and most illustrious families of Italy; great Roman statesmen, soldiers, and scholars form her historical background, and her likeness to the portrait of beautiful Beatrice d'Este is constantly commented upon. Being, so to speak, a medieval type, Lucilla de Vescovi has come to favor gowns of Moyen age fashioning; these have been made for her by

the famous Fortuny of Venice, of textiles such as he alone can design and weave.

Lucilla de Vescovi will be booked in recital and in joint recitals with the Salzedo Harp organization.

Toscha Seidel Ill with Grippe

On October 27, Toscha Seidel and his mother left town for a week-end party at the beautiful country residence of their friend, Mrs. Joseph Gatti Giocosa, Hadley, N. Y., in the Adirondacks. Not many hours after their arrival, it was noticed that Mr. Seidel developed a temperature, which turned out to be a severe attack of grippe. Doctors were called at once, but owing to the distance of this small town of Hadley from any large city, nurses were not available. The watchful care of those around him and daily visits of the physicians brought the patient out of the crisis and he is improving rapidly, although a slight temperature still holds on. It is safe to say, however, that Mr. Seidel will soon be well and back at his home in New York.

On account of his illness, it was necessary to postpone Mr. Seidel's New York recital at Carnegie Hall on November 1.

WERNER JOSTEN

Composer and Vocal Coach

Announces Courses of Ten Lessons
Each In

PROGRAM BUILDING
SONG INTERPRETATION
COMPOSITION

At His New York Studio,
23 West 81st Street

Beginning DECEMBER 18
until JANUARY 7

SPECIAL TERMS MADE TO TEACHERS SPENDING THE HOLIDAYS IN THE CITY

Address WERNER JOSTEN
Smith College Northampton, Mass.



HANS HESS
-VIOLONCELLIST-
522 FINE ARTS BUILDING
Chicago

PITTSBURG

With Tuesday Musical Club

"Hans Hess was a tremendous success."—M. McAtter, *Telegram*.

CHICAGO

With MENDELSSOHN CLUB

"A beautiful tone with neat technical work made his playing a pleasure."—*Daily News*.

DETROIT

With MARY GARDEN

"Playing excellently with warm sensuous tone."—*Daily Times*.

DES MOINES

With GERALDINE FARNAR

"His tone rich and melodious, his fingering clean cut and his interpretations are imbued with dignity and poetry."—*Register*.

ROCKFORD

With MENDELSSOHN CLUB

"Hans Hess, the master cellist, again thrilled Rockford music lovers with his supreme artistry."—*Morning Star*.

MADISON

With MOZART CLUB

"One of the few masters, he charms the audience with the magic of his bow."—*Democrat*.

FORT WAYNE

With LOUISE HOMER

"Beautiful tone, fluent interpretation."—*Sentinel*.



Photo by Bradley Studios, N. Y.

The Evening World.

THURSDAY, NOVEMBER 1, 1923

Realm of Music

By Frank H. Warren.

The twentieth piano recital of the music season's first month was given last evening in Carnegie Hall by the talented Pole Mieczyslaw Munz. It was a month that saw such artists as De Pachmann, Ganz, Rubinstein, Katharine Goodson, Nikison, Myra Hess, Gabriowitz, Hofmann and Borovsky embellish the local concert stage with their brilliant attainments. Mr. Munz, notwithstanding his youth, is entitled to a seat well to the front among his associates. A pupil of Busoni and protege of Paderewski this young man last season, in two recitals and so many orchestral appearances, found himself openly accepted by reason of his command of touch, his sound interpretations and his ability to make the piano sing. His program last evening demonstrated his mastery of playing styles. The opening Bach-Busoni organ toccata and fugue gave the pianist the chance to display his feeling for rhythm and outline; the whole twenty-four Chopin preludes showed his command of color, fancy, imagination and endurance, while the two Liszt "Legends," St. Francis walking on the birds or preaching to the waters or some such combination, and the Delibes-Dohnanyi arrangement of the former's ballet "Nalla" unloosed the brilliant Munz technique and sent his deft fingers breezing up and down the keyboard.

MIECZYS

THE
POLISH
PIANIST

The  World

THURSDAY, NOVEMBER 1, 1923

MUSIC

By Deems Taylor

MIECZYSLAW MUENZ.

It is not every pianist who can make a debut in Aeolian Hall one season, and blossom forth in Carnegie the next, with carriage calls and standees and Alexander Lambert and Ganna Walska and Sigismund Stojowski in the audience, and all the other signs of success. But Mr. Muenz managed all that last night and managed it very well. The young Polish pianist is a thoroughly interesting artist with something to say and the means wherewith to get it said.

His program last evening was built along wholesale lines, with the music delivered in quantity lots only. Beginning with the Bach-Busoni toccata in C major, in itself no small part of an evening, he then proceeded to play the entire twenty-four preludes of Chopin's opus 28, with the Liszt "St. Francis" legends and Dohnanyi's transcription from Delibes's "Nalla."

He not only played the twenty-four preludes (we counted only twenty-three, but possibly we skipped a jump the second time around), but kept them alive and interesting from beginning to end, and managed not only to give them the individual expression they needed, but to link them as elements in a single, great prelude that had its own beginning, climax and finale.

His personality is strong enough to carry well, even in so large a hall as Carnegie, but one kept recalling Aeolian with ill-suppressed longing last night, nevertheless. His playing is so utterly a personal communication that it seems too bad to ask him to raise his voice. He is a player of subtle moods and delicate colorings, working out details with infinite and loving care.

But this sense of detail does not degenerate into fussiness. He has such a sound feeling for construction that the main lines of his work are never obscured by decoration. His Bach toccata was as poetic in conception as the Chopin prelude; but both were clearly articulated and, for all their emotional fullness, had the fundamental simplicity that comes of understanding.

of the myth was failed to quali-

New York  America

THURSDAY, NOVEMBER 1, 1923

By GRENA BENNETT.

MIECZYSLAW MUNZ is most poetic pianist. He proved that a year ago

when he made his New York debut, and added a second chapter to his success in Carnegie Hall last night. He was content to impress a large and fashionable audience with music grown old in honorable service and of a character that best fitted his attainments.

After the Bach-Busoni Organ Toccata, Adagio and Fugue, in which his fingering and use of the pedal resulted in a masterly interpretation, he played Chopin's twenty-four Preludes without a pause. This group afforded Mr. Munz a thankful chance to show his broad and beautiful command of tone poetic taste that prompted the proper placing of emphasis and accent and technique that was at once brilliant and precise. Liszt's two Legends of St. Francis and the Dohnanyi-Delibes "Nalla" completed his printed promise.

Two contraltos and a tenor were heard last night at halls.



MIECZYSLAW MUNZ

KNABE PIANO
AMPICO RECORDS

Exclusive Management:

HAENSEL & JO

SLAW MÜNZ

AGAIN SCORES SEASON'S SENSATIONAL SUCCESS

The New York Times

THURSDAY, NOVEMBER 1, 1923

MUSIC

Mr. Mieczyslaw Munz.

By H. C. COLLES.

When a pianist chooses to play the whole set of Chopin's twenty-four preludes he is distinguished at once as a musician who takes his music seriously and deserves to be taken seriously himself. The triflers will always pick out a few sugar plums from such a work as this and leave the rest. It was not only in his choice, however, that Mr. Mieczyslaw Munz showed himself to be a serious artist in the piano recital which he gave at Carnegie Hall last night. He preceded the Chopin with Busoni's transcription of Bach's organ Toccata and Fugue in C; he followed it with Liszt's two Legends of St. Francis.

A clean, incisive touch, rarely hard and always ready to soften into smooth-edged resonance where the music required such softening, is a salient characteristic of his playing. His thoughtful musicianship is shown in his use of his high technical acquirements. Whatever was questionable in his Bach seemed to be more due to Busoni than to him. There is no logical objection to translation of organ music into terms of the modern piano, but there are some passages in this example of the process, more particularly the climaxes, where Busoni seems rather to have exceeded his brief.

Mr. Munz's qualities are just those which should make him a great Bach player, and it is to be hoped that he will not give way to the tendency, discernible among pianists, to think that Bach is only effective in the concert-room when he has been arranged by a later hand.

Mr. Munz's playing of Chopin was always interesting and vivid. These little jewels of melody, exquisitely cut but displayed without a setting, test the executant's control of himself and his instrument very thoroughly. It is so easy to show off in the brilliant numbers and to sentimentalize the expressive ones.

Mr. Munz held himself well in hand and while he gave us both brilliance and sentiment he never wallowed in either. There were a few places where he seemed to forget that the tone of a piano has its limits, for example, he wore the reiterated G sharp of Number 13 rather threadbare, but he made up for this by refusing to be rhetorical over its ending. He showed that he could be perfectly simple in playing No. 7, lyrical in No. 17, fairylike in No. 23 and boldly impulsive in the last of all.

IN

NEW YORK RECITAL

AT

CARNEGIE HALL

ON

Wednesday Evening
October 31
1923

60 ENGAGEMENTS
THIS SEASON
ALREADY BOOKED

Aeolian Hall, New York

THE NEW YORK HERALD

MUSIC

By W. J. HENDERSON.

Polish Pianist Returns.

Mieczyslaw Muenz, a young Polish pianist, who made his New York debut in a recital a year ago and was heard several times in the course of last season, gave his first recital of this autumn in Carnegie Hall last evening. The program comprised Busoni's transcription of Bach's organ toccata, adagio and fugue in C major, Chopin's twenty-four preludes, opus 28, Liszt's two legends of St. Francis and Dohnany's fantasia on music from Delibes's "Nalla."

When Mr. Muenz made his debut he deeply interested music lovers by his qualities and his large promise. A youthful pianist of 22, he disclosed a brilliant and resourceful technique entirely subordinated to purposes of artistic interpretation. Most of his playing was astonishingly mature, searching in its finely spun musical analysis, opulent in sentiment, and vivid in imagination. Most of it, however, seemed somewhat restrained by fear of too great yielding to impulse. The dynamic scale was comparatively narrow and the palette of color beautiful, but not varied.

In the performance of the Busoni transcription last evening Mr. Muenz showed that he was not afraid to lose the thunders of his tone and he did so without lapsing into mere noise. He produced some admirable imitations of organ effects and built up a climax of striking musical proportions in the fugue. But his playing of the Chopin preludes transcended by far anything he had previously done here and stamped him as a pianist ready to challenge the consideration of the most fastidious music lovers.

In his hands the "eagle's feathers," as Schumann called them, were iridescent. Their colors glowed in the sun of a bright young talent. The performance was notable for sheer virtuosity in technique and for exquisite musical sensibility. It had beauty of tone, refinement of style, variety and aptness of exposition, and a never failing appreciation of the poetic nature of the content.

Perhaps there was just a trifle over-anxiety in the phrasing of the little mazurka which the Russian ballet used to dance, but on the other hand the reading of the seldom heard second prelude was masterly in its revelation of the tragic spirit of the music. The hackneyed D flat prelude, No. 15, was performed so beautifully that it renewed its youth and became one of the priceless gems of the series.

But it is unnecessary to go further into detail. Mr. Muenz's interpretation of the preludes was that of a young master in his most genial mood, and we shall look to see this pianist make rapid strides from this time forward. Such musical gifts and such wholehearted devotion to the higher side of the virtuoso's art cannot fail to produce excellent results.

TO AID POOR AT HOLIDAYS.

The first of a series of theatrical benefits for the New York American's Christmas and Relief Fund, inaugurated



THE TRADITIONS OF THE ART OF SINGING

By William A. C. Zeffi

Copyright, 1923, by The Musical Courier Company.

It is extremely doubtful whether in any of the sister arts there exists a more slavish adherence to "traditions" than in the art of singing. Since Italy was the cradle of song it has become customary to speak of all excellence of singing as conforming to the traditions of the old Italian school, and it should therefore be of the greatest possible interest to all who are concerned with the study of singing to inquire into the exact nature of these traditions. Since the whole civilized world has been singing for many years, the question of nationality is one which should not enter into the matter, and any suggestion of judging a method of singing on such a basis could only be classified as narrow and absurd. The persistent lack of uniformity and agreement, which is everywhere to be found when the question of vocal method is discussed, is indicative that grave basic misunderstandings are almost universally operative, and a satisfactory and generally acceptable solution can only be reached by a thoughtful consideration of each and every factor which might have a bearing upon the subject.

The word "tradition" is defined as: "the handing down of opinions, doctrines, practices or the like by oral communication," and the traditions of singing would therefore

consist of certain practices or doctrines which have been perpetuated in this manner, and the problem resolves itself into that of determining the exact nature of these doctrines and it is in this task that the greatest difficulties are to be found.

While the years which have passed since the golden age of song have now and then been punctuated by the appearance of singers of superlative ability, it surely cannot in all honesty be suggested that their success has been due to the following of certain traditions, but rather in the excellence of their gifts and ability. The very fact that so small a number have really attained world wide recognition would seem to furnish proof of this, for the few represent merely an infinitesimal proportion of those who have labored and struggled in vain to obtain success.

Since every year is taking us farther and farther away from the original source of these much venerated traditions, and every year which passes widens the already existing gap, it would appear to be most necessary and important for the art of singing to seek the substance of the traditions and to preserve it before all vestiges shall have vanished.

It seems to the writer that whether the year be 1723, 1823 or 1923, singing can never be anything else than the production of beautiful sounds by the human vocal organ. Aside from all considerations of the manner in which a song is interpreted, the actual sound of the voice which conveys the singer's thoughts must be of beautiful quality. Here we have a definite requirement the logic of which will surely be admitted. If the medium through which a violinist or pianist seeks to express himself be in any way defective, the excellence of his technique and depths of his emotion are doomed to remain concealed from the listener. It is hardly conceivable that a pianist would consent to play upon a piano the action of which was imperfect or which had been abused in such a manner as to make it incapable of responding to his wishes. In equal degree does this apply to any other form of instrumental music. Only in singing do we find the exception, and this is due to the fact that we are dealing not only with tones, but also with words which have a definite meaning, and which, despite the fact that they may have been sung with a tone quality which is highly unsatisfactory even to the point of being actually unpleasant, skill in interpretation may bridge over the gap to an extent where at least a part of the composer's and poet's intentions may reach the listener. Can such singing, however, be rightfully considered as in any way conforming to standards where beauty of tone was the first consideration? Certainly the early singing to which such reverence is paid called for beauty of tone above everything, and did beauty of tone vary so greatly then from what it does now? Is it not a fact that despite much so-called adherence to the ancient traditions the general level of singing is far from good, and the occasional appearance of a phenomenal singer merely tends to emphasize this fact. The tendency to belittle fineness of tone quality and to stress interpretation which is so often to be observed, is merely a begging of the real issue at stake and would seem to indicate an actual admission of hopelessness of ever attaining a satisfactory solution of the problems of voice production.

Can it be seriously suggested that the best way to bring about an improvement in the art of singing is to delve into the past ages and out of a vast mass of haphazard and what, owing to the length of time which has elapsed, must be unreliable testimony, endeavor to find the "method" which enabled the singers of the past to sing so successfully? Certainly the type of vocal organ of a hundred years ago did not differ from that which we possess today, and the accumulation of facts concerning physiological and psychological functions is today greater than ever. Are we to believe that accurate knowledge regarding any subject can be gained by deliberately ignoring pertinent facts and blindly following certain set phrases and beliefs into the origin of which we dare not inquire too closely? Must we forsake all healthy and rational methods of investigation and subscribe to a vague mysticism which is assumed to contain the truth?

Are we to be forever forced to regard certain elements of study which refer to the functioning of the vocal organ as taboo because the high priests of the "traditions" say they are dangerous and unnecessary? Magic has been banished from all studies but this, and until belief and actual practice of the indefinitely and imperfectly ascertainable traditions have been relegated to the limbo, where rest other nuisances which have plagued mankind, it is hopeless to expect improvement.

To sustain the high traditions of singing as an art is one thing, but to make use of these traditions to cover all manner of nonsensical and useless systems of voice training is another, and can only be regarded as a prostitution of the art which so deservedly flourished in days gone by. Singing is and remains an aesthetic art and aesthetic refers to the beautiful. The production of consistently beautiful tones can only be achieved by correct production of the voice. Correct production of the voice requires the elimination of faulty habits and the recognition of faulty habits of production cannot be achieved without a thorough understanding of the causes and nature of these habits. As the writer has so often emphasized, faulty production in the early years of singing is comparatively difficult of recognition, and it is quite possible for a singer endowed with a healthy vocal organ to sing for a considerable number of years without noticeable deterioration of the quality and power of the voice. However, with each year there is a slight increase in the difficulties experienced, slight enough to be scarcely perceptible, but after a certain time definite signs of impairment are invariably in evidence. Confidence that this is due to perhaps a few bad habits unconsciously contracted during the years of singing leads to the singer taking a few lessons to correct the trouble, and it is only after a serious breakdown has been experienced that it is realized that the entire method of production has been faulty, and if vocal life is to be sustained a radical and complete change of production is necessary. Then follows the often heart-breaking experience of "changing method," each change seemingly productive of the hoped for results, but unless the change is sufficiently radical the improvement is followed by an adverse reaction. Those who have not depended upon their voice as a means of livelihood can have no conception of the feelings which are experienced when a gradual deterioration of the vocal powers is evidenced and which, needless to say, is often accompanied by a breakdown of the nervous system.

The matter of the education of singers to an appreciation of what really constitutes normal production of the voice is one which involves far more than the exploitation of an individual method, which while seeming to produce satisfactory results in isolated cases may actually be causing a literally inconceivable amount of destruction. Fortunately the day is rapidly passing when "old traditions" and such stuff can be effectively offered as a panacea for vocal troubles, and the requirements are narrowing down to definite statements of actual principles based upon something more concrete than has hitherto satisfied the student and the general public.

To Raise Clara Baur Memorial Scholarship

In order to raise a memorial scholarship fund to be known as the Clara Baur Scholarship, the alumni of the Cincinnati Conservatory of Music, consisting of 10,000 persons in some thirty-three States in the Union, are arranging for what is called a frolic, to be held at the Cincinnati Conservatory of Music on November 16.

Committees of the faculty and students are co-operating with other committees of representative citizens in Cincinnati to make this event a big success.

Clara Baur founded the Cincinnati Conservatory of Music in 1867 and at her death in 1912 left one of the leading musical institutions in the history of this country.

The proposed scholarships will be open to musical students anywhere in the United States under terms to be more carefully defined when the scholarship fund is completed, and will provide a year's tuition free and all incidental expenses in any of the departments at the conservatory the winner may elect. This would provide tuition under some of the best known teachers in the world. International celebrities like Mme. Berta Gardini Reiner, Mme. Marguerite Melville Lisniewska, Dr. Edgar Stillman Kelley, Ralph Lyford, Marcian Thalberg, Jean ten Have are prominent in the faculty.

TILLA GEMUNDER is ready with
an extensive list of Songs and Arias
for Engagements of all kinds.
Address her direct for all arrangements,
Beechhurst, Long Island, New York.
W. C. D.



A Beautiful Song-Group by

**EDWARD
MacDOWELL**

FROM AN OLD GARDEN

Six Songs, Op. 26

The blue-bell	
High or medium, A net	50
The clover	
High or medium, D net	40
The mignonette	
High or medium, E net	60
The myrtle	
High or medium, Ab net	40
The pansy	
High or medium, Bb net	40
The yellow daisy	
High or medium, Eb net	40
— The same, complete in 1 vol. net	1 00

G. SCHIRMER, Inc., NEW YORK

MISS ELIZABETH QUAILE PIANO

Advanced Students Prepared for Concert Work.
Interpretation Classes. Special Training for Teachers.

780 Park Avenue, New York

WILLEM VAN GIESEN

Telephone Schuyler 5873

TEACHER OF SINGING

333 West 86th Street, New York City

HAROLD EISENBERG

Author of "The Art and Science of Violin-Playing"
Endorsed by Auer, Kreisler, Elman, etc.

INSTRUCTION IN VIOLIN ART-SCIENCE

Covering Repertoire, Interpretation and Modern Technique based on the principles of Relaxation, Weight and Muscular Development

538 West End Ave., New York City

Tel. Schuyler 3483
Mott Haven 7725

LEAGUE OF COMPOSERS' CONCERTS TO OFFER INTERESTING NOVELTIES

The League of Composers, which came into existence last spring to promote the cause of modern music, will open its first season next Sunday night, November 11, at the Klaw Theater, with a program of works by living composers.

This will be the first concert in a subscription series of three Sunday evenings, all devoted to the same purpose, the presentation of the widest range of significant tendencies in the new music. Each program is carefully planned by the executive board of the League, which now includes among its ten members these six musicians, Chalmers Clifton, Arthur Bliss, Leo Ornstein, Louis Gruenberg, Emerson Whit-horne and Lazare Saminsky.

The opening concert will offer the first performance of a new piano quintet by Ernest Bloch, which will be played by Harold Bauer and the Lenox string quartet. This is the first work for a number of instruments that the composer has brought before the public in seven years, and is reported to be characteristic of his latest period. It is extremely Hebraic in feeling and employs ancient race melodies, with a curious modern use of quarter-tones in string accompaniment. The work opens with a rapid movement, which develops without a pause into a quiet second period, the finale is fast and barbaric.

Arthur Bliss, the young English composer, now in this country, who is also a member of the League, will make his first American appearance as conductor at this concert. He will present The Women of Yueh, a new song cycle with chamber orchestra, written by him this summer to verses of Li Po, the Chinese poet, in praise of the women of the south of China. He will also conduct his Madam Noy, and for both works Mme. Raymonde Delaunoy of the Metropolitan Opera Company will be the vocalist.

Stravinsky's three clarinet pieces are on the program, to be followed by a group of songs—also heard here for the first time, by the young German Paul Hindemith, and by Nicolas

Miasowsky. Albert Roussel's Divertissement for piano and woodwind is the concluding number of the program.

The concert has been arranged with the intention, as can be seen, not of producing novelties exclusively, but works both entirely new and those that have been occasionally heard before, which the League's board considered representative of the most significant qualities in the new music.

The League's first lecture-recital, open to concert subscribers, will be held at the Anderson Galleries, on Sunday afternoon, November 25. H. C. Colles, the noted English critic, now visiting critic on the New York Times, will be the speaker, discussing The Conditions of Modern European Music. This will be followed by a brief program of



HAROLD BAUER AND THE LENOX QUARTET rehearsing this past summer.

songs, designed to show the contrasting nationalistic elements in contemporary music.

The second concert of the League, which will take place on January 6, will feature works selected from the programs of this summer's Festival of Contemporary Music at Salzburg, which several members of the executive board attended.

Arnold Bax's new piano quartet is also to be placed on this program, marking its very first performance.

For the third concert, March 2, the League is at present considering the production of a large work by one of the leading composers of the time.

Members of the League will receive the first issue of the magazine-bulletin which the board will publish this year,

in December. Devoted also to contemporary music, it will present critical articles on various phases of the newer movements by the leading critics of the day. The first issue will contain articles by Guido Gatti of Italy, Adolph Weissman of Germany, Edwin Evans of England, and Lawrence Gilman of America.

Barclay to Sing Modern Songs

John Barclay, heard here as soloist with the New York Symphony Orchestra, the Mendelssohn Choir of Toronto, and at the Stadium concerts, will give his first New York recital on Friday afternoon, November 16. In addition to a Gluck air and three Schubert songs, Mr. Barclay will sing modern compositions by Ravel, de Falla, Castelnuovo-Tedesco, Milhaud, Bleichman, Gretchaninoff, Koretschenko, Moussorgsky, Carpenter, Vaughan Williams, Warlock, Treharne and Griffes. Frederick Bristol will be at the piano.

Hansen Soloist with Chicago Orchestra

Cecilia Hansen will make her first American appearance with orchestra on November 16, when she will be soloist with the Chicago Symphony Orchestra, playing the Tchaikowsky concerto. The program will be repeated on the following day. Miss Hansen will appear in joint recital with Mabel Garrison at Wilkes-Barre today, November 8.

GENIA ZIELINSKA *Soprano*

Management: International Lyric Bureau, 1452 Broadway, New York.
Personal Address: 411 West 114th St., New York

ALBERT E. RUFF

Two Years Voice Specialist for
GERALDINE FARRAR

Miss Farrar writes: "It is not easy to adequately express in words my admiration for your remarkable knowledge, your never-failing patience and genuine interest. You deserve the entire credit for the most successful and happiest year of my artistic endeavor."

STUDIO: 50 West 67th Street (Col. 1405) New York City

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, November 8

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
Ethel Parks, song recital, afternoon.....Aeolian Hall
Katharine Metcalf, song recital, evening.....Aeolian Hall

Friday, November 9

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Frances Hall, piano recital, afternoon.....Aeolian Hall
Gilbert Ross, violin recital, evening.....Aeolian Hall

Saturday, November 10

Symphony Concert for Young People, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
Ernest Hutcheson, piano recital, afternoon.....Aeolian Hall
Miriam Elias and Assisting Artists, evening.....Aeolian Hall

Sunday, November 11

Reinold Werrenrath, song recital, afternoon.....Carnegie Hall
Rudolph Polk, violin recital, evening.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Edm Liversky, song recital, evening.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall
Giuseppe Lombardo, song recital, evening.....Town Hall
League of Composers, evening.....Klaw Theater

Monday, November 12

Philharmonic Society of New York, evening.....Carnegie Hall
Austin Conradi, piano recital, afternoon.....Aeolian Hall
Irene Wilder, song recital, evening.....Aeolian Hall

Tuesday, November 13

Felix Salmond, cello recital, afternoon.....Aeolian Hall
London String Quartet, evening.....Aeolian Hall
Arthur Loesser, piano recital, evening.....Town Hall

Wednesday, November 14

Borovsky, piano recital, evening.....Carnegie Hall
Jerome Goldstein, sonata recital, evening.....Aeolian Hall
Gita Glaze, song recital, evening.....Town Hall

Jerome Swinford Duplicates Success

When Jerome Swinford appeared recently for the Monday Club members of Binghamton, N. Y., one of the daily reviewed his recital in part as follows: "Jerome Swinford, a baritone and an interesting singer of fine vocal facility and finished technic, gave an afternoon of exceptional pleasure to Monday Club members and their friends who filled the clubhouse. That Mr. Swinford has a voice of unusual sonority and much smoothness was shown before he had progressed far in his pleasingly varied program. His work was exceptionally impressive because of the fine sense of dramatic values he revealed and his ability to give expression to these conceptions."

Edward Durney, in the Buffalo News of October 5, had the following to say after Mr. Swinford's appearance at the National American Music Festival:

Jerome Swinford, the baritone who found a friend and admirer in every individual in the audience who heard him in the same hall last spring, duplicated his earlier success last night. Swinford's voice exerts strong appeal. It is warm and resonant, capable of much color, and the singer's art is of the utmost refinement. He delivered his songs in a manner all-satisfying to the most exacting listener.

His delighted audience applauded him insistently and it was only after double encores that he was permitted to retire.

Emil Polak Teaches Nichavo

Emil Polak, the well known coach of famous artists, has been teaching Nichavo, Mana-Zucca's grateful song, to most of his artist pupils.

The Cleveland Institute of Music ERNEST BLOCH, *Musical Director*
2827 EUCLID AVE., CLEVELAND, OHIO Mrs. Franklyn B. Sanders, *Executive Director*

VIRGINIA GILL *Lyric Soprano*
"A Voice of Distinctive Charm"
CONCERT-ORATORIO-OPERA

Address: 1014 Division Street

Camden, New Jersey

EMERSON
ABERNETHY
BARITONE

ELSIE
ALEXANDER
PIANIST

RECITALS-CONCERTS

First Concert Season in America

53 Bellevue Place, Chicago, Ill.

DATES NOW BOOKING

Gioacchino LOMBARDO

Formerly Professor of
Singing at the
Conservatory, Milano,
Italy

Authority on Voice Production

WILL CORRECT ALL DEFECTS CAUSED BY FAULTY METHODS.

Address: 317 West 95th Street, New York City. Telephone: River 2773-J.



ANNA FITZIU

"Though departing from some of the conventional interpretations of the part in its dramatic phases, Miss Fitzu delighted the audience and received at the close of Act II, an ovation, which she shared, not without good cause, with Mario Valle, the Scarpia, and Conductor Carlo Peroni. Miss Fitzu, who is favored in face and carriage, was in splendid voice.—New York Globe.

Management:

R. E. JOHNSTON

1451 Broadway New York

GUEST ARTIST SAN CARLO OPERA CO.



FRANCIS
MACMILLEN

Celebrated American Violinist

For dates and terms apply to management

Metropolitan Musical Bureau, Aeolian Hall - New York City

WAGNERIAN OPERA COMPANY INVADES CHICAGO

(Continued from Page 6).

evening. The latest work of Eugene D'Albert is based upon a story by Marc Henry and pertains to an incident at the time of Christ's triumphal entry into Jerusalem. The story is a most dramatic one. The following synopsis, found in the program of the Wagnerian Company, will give an idea of the plot:

The action of the play starts at sunrise and closes at sunset. The heroine is Myrtocle, a beautiful, blind Greek woman, a native of the city of Corinth. She is known for her beauty and purity, and is very much beloved by the people of her native city. She comes from poor parents, and there have been times when she has been forced to ask alms. On the day when Arcesius, the Roman Ambassador, stationed at Jerusalem, was visiting the Grecian city, he happened to wander at the seaside, where he saw the beautiful young woman slowly coming towards him. He immediately fell in love with her, married her, taking her to his house perched on the hills just outside the Holy City.

Arcesius was considered one of the fairest and most just of all the Roman magistrates, and as special ambassador he had won fame throughout the whole Roman Empire. In spite of his great knowledge, fame and high position, Arcesius had been unable to attract any woman who had cast her eyes upon his outward appearance. He was lame, one foot was shorter than the other, one shoulder was crooked and his headless face was extremely ugly. To Myrtocle he never revealed his appearance by comparing himself with other men. To him she was a goddess, and there was nothing she wished that wasn't granted her. She thought him to be the most handsome man in all the world, and her one prayer was that she be granted her night in order to behold the face of the man she really worshipped. Time and again during the evening hours she begged Arcesius to bring the doctors, with hopes that some one might be able to restore her sight. "One gaze upon the face of Arcesius is all I ask. I want to behold my handsome husband."

Arcesius calls in Ktesiph, an Egyptian magic doctor, who practices upon his patient, but to no avail, so they give it up as hopeless, and Myrtocle takes courage in the fact that in spite of her blindness she should consider herself happy in having such a wonderful and kind husband whose honors she shares.

One morning Arcesius, a pretty little Greek slave girl and maid to Myrtocle, comes forth from the ambassador's house with a pitcher on her shoulder. She is going to the well to draw water. There she meets four Jewish women, Rebekah, who was pretty, superficial and skeptical; Sarah, a young girl and a believer in Christ; Esther, a middle-aged woman, is also a believer, and Ruth, who is old and wise. As Arcesius approaches they draw away from the well. Ruth, who has left her pitcher, starts to get it, but the little Greek girl draws it up. While there Arcesius overhears a conversation about a Great Physician called Christ. They are telling of the wonderful miracles He has performed over in Galilee; how He healed the sick, raised the dead and brought sight to the blind. Ruth now asks after her mistress. She tells Arcesius all about the Christ and about Mary of Magdala. She also tells Arcesius that this very afternoon Jesus of Nazareth is

to make a triumphal entry into Jerusalem and the people are preparing to strew his path with palms.

Placing her pitcher upon her shoulder, Arcesius rushes home and tells his mistress all she has been told by the Jewish women, and begs her to seek out the Mary, whom Christ had saved from sin, and have her take Myrtocle to the entrance to the city gate and call upon Jesus to restore her sight. Mary is found and comes to meet Myrtocle. The two go to the city gate and when Christ enters Mary approaches Him. He grants her request, and Myrtocle beholds the beauties of the world for the first time.

Arcesius, who has seen the miracle, rushes from the crowd to seek out Arcesius, and tell him all that has happened. She finds him coming down the road from the Council Halls, where he has been in conference with the enemies of Jesus, who are seeking to convict Him of being a deceiver. With Arcesius is Aurelius Galba, the handsome Greek soldier. Arcesius, surprised by the news, hides and the first thing Myrtocle wants to do is to find her husband.

After looking about for a while, Myrtocle sees the handsome Galba and taking him for her husband, rushes into his arms. She embraces him several times and Galba, for the moment forgetting himself, returns the kisses. Arcesius, who has seen his wife in the embrace of the Greek soldier, is seized with a fit of jealousy, rushes out from his hiding place and grapples with his friend Galba. In the struggle he secures a death grasp on the throat of Galba and before he can let go, his friend has been strangled to death.

Myrtocle is unaware that the monster who has just killed Galba is her husband until she is informed by the faithful little Arcesius. Realizing her terrible mistake and the sorrow she has caused Arcesius, poor Myrtocle goes out and casts her eyes up at the sun, gazing into its brilliant rays until she becomes blind again.

She returns to her husband in the same manner as she left him, never letting him know she had beheld his ugly features, but only knows him for the generous and kind heart he possesses. He forgives her and happiness is again restored within his household.

THE MUSIC

To that most dramatic story D'Albert has written pages of real beauty. His music is at times ultra-modern, often melodious, always singable and theatrical. D'Albert is a man of the theater. Though some Chicago critics stated that D'Albert had helped himself from other scores, this statement seems erroneous to this writer. D'Albert does not copy anybody, but one understands that he is a man who has heard much music and though here and there he gives the impression of imitating the musical language of a Debussy or a Ravel, especially noticeable in the prologue, and though in the first act many passages have a Puccini-Mascagni-Leoncavallo flavor, D'Albert's idiom is his own. In the last act D'Albert gives the impression that he has often heard Strauss' Salome and that he is conversant with Wagner's operas, but there is not a bar that can be directly connected with any other opera. Thus, if his treatment is often similar to that of other composers the reason seems simple and that is that those other composers have also the theatrical instinct—a gift that cannot be acquired nor cultivated. One must have it and D'Albert certainly knows all the theatrical tricks. He does not resort, however, to cheap effects, but he knows how to produce good ones, now by beautiful pianissimi, again by crashing dynamics. There is not one number that can be singled out, but from the first bar to the last the music set down by D'Albert held the interest of the audience and to state that the work scored a huge success here, is setting down the verdict of the public in a mild way, as the outbursts of plaudits at the close of the first act and the ensuing one (which closes the opera), were of such spontaneity that a less conservative writer might concede that Die Toten Augen scored a triumph at its first hearing in this country. The opinion of the public was the right one—D'Albert's orchestration is excellent. Here is a modern composer who knows how to write for the voice and though

the role of Myrtocle, the blind girl, is as taxing as one in any other opera, D'Albert's music is so well adapted to the voice that at no time is the organ taxed. D'Albert is perhaps not so much an atmospheric as graphic writer. When Arcesius strangles Galba the cello grunts as the collar bone is probably broken; then, when Ktesiph, the Jewish doctor, tries to sell his lotion the volubility of the man is reflected in the music. It flows trippingly from the various instruments, and though the doctor is a different personage than Figaro in the Barber and the music not at all reminiscent of Rossini, one's mind reverts to The Barber of Seville music, as both Figaro and Ktesiph, though different personages, are both inclined to be loquacious and the chattering of the Jewish doctor is well depicted by D'Albert. The duet between the soprano and the baritone in the first act is also a very well woven piece of music, and when Myrtocle once again loses her eyesight, voluntarily sacrificing it for the love of her husband, D'Albert's music is most moving and dramatic. As a concluding word of appreciation, D'Albert is a creator and not an imitator and his Die Toten Augen (The Dead Eyes) will make history as now that General Manager Melvin H. Dalberg has secured after much difficulty the American rights for this opera, other opera companies in the future will no doubt include this novelty in their regular repertory, where it should occupy a place at least as prominent as Fevrier's Monna Vanna.

INTERPRETATION

To Elsa Gentner-Fischer, the heroine of the opera, go the first honors on the stage and to Eduard Moerike, the conductor, the palm for the beautiful interpretation he gave the new score. Frau Gentner-Fischer, beautiful to gaze at, was irresistible as the blind woman who recovers her eyesight and loses it again and she sang the music with telling effect. She and the conductor formed the backbone of the performance and the support they had from the other interpreters and the orchestra made most effective work. Her Myrtocle was imbued with a voice of beautiful texture that expressed tenderly her love for her unseen and beloved husband, the feeling of hope that Christ could restore her sight and the grief when she saw her monstrous husband, then the devotion for her mate. All those various sentiments were well expressed and the soprano's thunderous reception at the end of each act left no doubt as to the pleasure everybody received through her beautiful interpretation. Theodore Lattermann as the ugly husband, Arcesius, did much in making the sympathetic husband an object of pity instead of derision. He sang the music with great uncton, if not always with great tonal beauty. His makeup was capital and histrionically his work stood out as a fine creation. Robert Hutt was a handsome and well voiced Galba; Editha Fleischer, a pretty and sweet Arcesius; Ottilie Metzger, in the small part of Mary of Magdala, a potent factor in the success of the night; Hermann Schramm as Dr. Ktesiph was, as he has been in every role in which he has been heard here, impeccable and he sang his different phrases in telling fashion.

The men in the orchestra pit did all that D'Albert could have asked of them. They played gloriously and were conducted to victory by the masterful beat of Eduard Moerike. The stage settings were more than adequate and the production another feather in the cap of the Wagnerian Opera Company. Die Toten Augen, by the way, is a very short opera, with a prologue and two acts. The first curtain went up a little after eight o'clock and at ten thirty the Great Northern Theater was empty.

SIEGFRIED, NOVEMBER 2

The high tributes paid the Wagnerian Opera Company since the beginning of its season here are to be sung again in reviewing the performance of Siegfried. This writer had to restrain his enthusiasm somewhat in reviewing the work of that organization now famous in our midst, as otherwise, outsiders might call him a propagandist for the German cause, but all those present at the admirable performance of Siegfried would know that the exuberance of our praise is only commensurate to the splendid work of the conductor, chorus, orchestra and principals. Moerike proved again his worth as a Wagnerian interpreter. He is a poet and a giant of the baton. His reverence for the work of the master of Bayreuth was once again revealed in a reading that came near perfection. Moerike knows how to modulate his orchestra so as to bring out the big dynamic accents contained within the score without hindering the work of the singers, all of whom were heard all through the opera, notwithstanding the fact that many passages are written fortissimo. Moerike has proven a tower of strength and his big success is in every way deserved. The veteran Wagnerian tenor, Heinrich Knote, in superb fettle, sang and acted the title role with the buoyancy of a youth. His voice has all the freshness desired for the part and it reaches high altitude and low domains with the most incredible ease. It has been many a year since the role of Siegfried has been played or sung here as it was by Knote on this occasion. He created a furore, as his listeners showed their appreciation with frantic plaudits. The Mime of Hermann Schramm is a classic. His makeup was capital, his singing inspiring and his pantomime most effective. He scored one hundred per cent. Hermann Weil was a sonorous Wotan, which he made a dominant figure in the drama. Joan Ruth was a well voiced bird of the forest, but unfortunately the same cannot be said of Marie Hoellischer the Bruennhilde of the cast. The last act was marred by this singer's desire to shout the music set down for Bruennhilde. There is a vast difference between shouting and singing and Fraulein Hoellischer should be advised to modulate her voice, which has a shrill and acid quality, most unpleasant. She was the black spot in an otherwise excellent performance.

DER EVANGELIMANN, NOVEMBER 3 (MATINEE).

The premiere of Wilhelm Kienzl's The Evangelist, an opera in two acts, was given by the Wagnerian Opera Company on Saturday afternoon. A complete review of the work as well as of the Flying Dutchman, given on Saturday evening, is deferred until next week. RENE DEVRIES.

Cahier a General's Daughter

Mme. Charles Cahier, the noted contralto, was the recipient of a beautiful bunch of roses from the American Legion to which was attached a card with the inscription: "To the famous daughter of a famous man with best wishes!" Mme. Cahier's father, General Walker, was a general in the Civil War. He was interned in the Libby prison, escaped through the famous tunnel and was afterwards commander-in-chief of the G. A. R. Mme. Cahier sings in Buffalo with the Boston Symphony Orchestra on November 8, and will be heard in New York City again, on November 15.

GREAT NORTHERN HOTEL

118 West 57th Street, NEW YORK

The ideal location for the Musician and Music Student. Adjacent to Carnegie Hall and Studios. Special monthly rates on application.

Rooms with Bath from \$3.50 per day

Suites from \$8.00 per day

Restaurant is rendezvous of leading New York musicians.

Excellent Blue Plate Luncheon 90c. Unsurpassed Table d'Hôte Dinner \$1.50

DITSON SONGS

ON THE CONCERT PROGRAMS OF FAMOUS SINGERS

MERLE ALCOCK—Contralto
The Unremembered.....Class
Deep River.....Fisher
Dear Winds, That Kiss the Roses.....Franke-Harling

CECIL ARDEN—Mezzo Soprano
Bon Jour, Ma Belle.....Behrend
Carry Me Back to Old Virginny.....Bland
Shula Agra (Irish).....Fisher, arranger
So Sweete is Shee (English).....Fisher, arranger
The Leprehaun (Irish).....Fisher, arranger
Forget the Night.....Buzzi-Peccia
When I Go Alone.....Buzzi-Peccia

SOPHIE BRASLAU—Contralto
The Sweetest Story Ever Told.....Stults
Elli, Elli.....Shalitt-Fisher
Chinoiserie.....Rybnar
Pirate Dreams.....Huerter
Consecration.....Manney
In Autumn.....Josten
The Faltering Dusk.....Kramer
I Heard a Cry.....Fisher

ANNA CASE—Soprano
May Morning.....Manney
Orpheus With His Lute.....Manney
Angelus.....Renard
Bon Jour, Ma Belle.....Behrend

AMELITA GALLI-CURCI—Soprano
Pirate Dreams.....Huerter
Honey Chile.....Huerter
May the Maiden.....Carpenter

MARIA IVOGÜN—Soprano
Pirate Dreams.....Huerter
Brown Birden.....Buzzi-Peccia
The Voice and the Flute.....Densmore

SIGRID ONEGIN—Contralto
I Heard a Cry.....Fisher
Chinoiserie.....Rybnar
Time Enough.....Deems Taylor
Snow Fairies.....Forsyth

MAY PETERSON
The Auld Scotch Songs.....Crist
Carry Me Back to Old Virginny.....Bland

OLIVER DITSON COMPANY, 178-179 Tremont St., Boston 10
Chas. H. Ditson & Co., 8-10-12 East 34th St., New York
Order of your local dealer

ERNESTINE SCHUMANN-HEINK—Contralto

Pirate Dreams.....Huerter
My Lover is a Fisherman.....Strickland
War.....Rogers

MARIE SUNDELIUS—Soprano

May the Maiden.....Carpenter
The Heart's Country.....Carpenter
The Bird.....Finke
The Faltering Dusk.....Kramer
Song of the Open.....La Forge

MARIE TIFFANY—Soprano

She Rested by the Broken Brook.....Coleridge-Taylor
The Faltering Dusk.....Kramer

NEVADA VAN DER VEER—Contralto

Since Laddie Went Awa'.....Strickland
Because of You.....Strickland
The Unremembered.....Class
Heart of Hearts.....Manney
The Charm of Spring.....Salter

REINALD WERRENATH—Baritone

Little Bateau.....O'Hara
The Wreck of the "Julie Plante".....O'Hara
Roadways.....Densmore
The Belman.....Forsyth
Consecration.....Manney
Ultima Rosa.....Spie
Invocation of Orpheus.....Peri-Florida
Goin' Home.....Dvorak-Fisher
Over the Hills and Far Away (Irish).....Fisher, arranger
The Little Red Lark (Irish).....Fisher, arranger
Witch Woman.....Deems Taylor
Terre Promise.....Forsyth
The Heart's Country.....Carpenter
In the Foggy Dew.....Loomis
The Song of the Street Sweeper.....Avery
The Unremembered.....Morris Class

MARIE SIDENIUS ZENDT

Easter Lilies.....MacFadyen
The Nightingale.....Ward-Stephens
Berry Brown.....Ward-Stephens
Song of the Open.....La Forge
Carry Me Back to Old Virginny.....Bland

JOSEPH REGNEAS TELLS THE YOUNG STUDENT AND THE PROFESSIONAL SINGER HOW TO REACH THE HEIGHTS

Attention to Detail, Attempting Difficult Tasks, and Avoiding the Advice of the Flatterer and the Failure, Are Indispensable to Success

[Joseph Regneas is one of America's foremost vocal instructors and coaches. His outstanding features are knowledge of his profession, attention to detail, tenacity and integrity. Among his pupils are singers of the Metropolitan, Chicago and Boston opera companies, as well as the San Carlo, De Feo and Aborn organizations. Many of the highest-paid church singers in New York are from his studio. He has developed many singers appearing in vaudeville and motion picture houses. Throughout the country are instructors who have received their understanding from this pedagogy.]

Mr. Regneas is what may be called a "practical" teacher, since he himself has successfully sung in church, concert, oratorio and opera in this country and abroad.

He was the first American to sing the music of Amfortas, in Wagner's Parsifal in this country, and was also the first American to sing the role of Hans Sachs in Wagner's Meistersinger, both in English.—The Editor.]

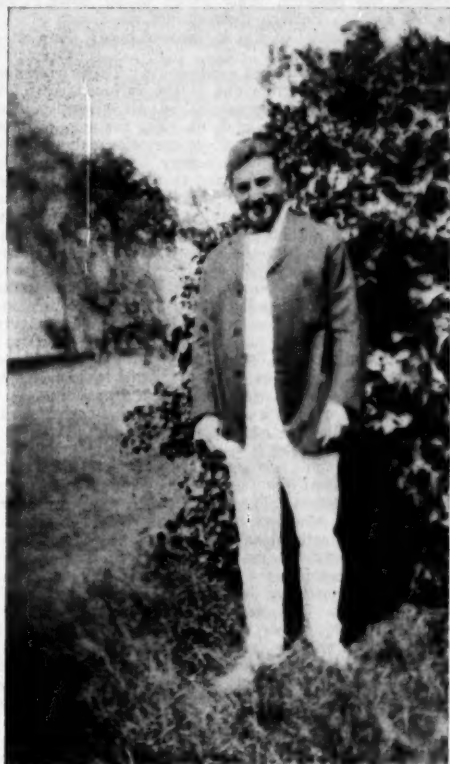
"There are thousands of singers who each season make the pilgrimage to New York in search of the magic touch which is to make them great artists, and then return to their homes after one or two years with impaired voices, scarred souls, and empty purses, because they were made to feel that the path of the singer is a straight, flowery lane, at the end of which is fame, glory, dollars and happiness."

So Joseph Regneas expressed himself at his beautiful home studio at 135 West 80th street. There is perhaps no one who may speak with greater authority on the needs of the singer, for Mr. Regneas developed himself into one of America's great artists, singing with distinction in oratorio and opera here and abroad; and he has to his credit the training of some of the best voices and instructors now before the public.

"The possibilities of greatness live within each one of us, and we will more nearly reach to our highest development, to the degree that we strengthen within ourselves our spiritual, mental and physical forces," he continued.

"The trend of the present day is to try to 'hurdle' all preliminaries, and to reach at once for the finished product, with the result that the details of the work in hand are never mastered, without which greatness can in no way develop. Without attention to detail in any business or profession, there develops but an empty shell, which on the outside seems the real thing; but the slightest wind of adversity will prick this balloon of emptiness and leave the individual helpless and at the mercy of fate.

"The persons in whose throat and mind God has implanted the possibility of a singer, can with so little effort make so great an appeal, that they are deluged with most extravagant flattery by the unthinking and those with little knowledge, so they lose their balance and often never learn the difference between 'endowment' and 'talent' and 'culture' and 'knowledge.' Culture and knowledge, with little of endowment and talent, have led many to the highest pinnacle



JOSEPH REGNEAS

of real success, whereas endowment and talent, with little of culture and knowledge, cannot fail to spell disaster and unhappiness.

"It is essential that every ambitious person seek responsibility, for it is in battling with difficult tasks, even though time and again one is snowed under, that stamina, will and power are created. It is the gripping of the jaw that says 'I will,' that is responsible for the development within of the forces necessary to cope with the problems confronting the successful; ingenuity, efficiency, initiative, inventiveness, resourcefulness—all these must become an integral part of one who aspires for the top.

"There are thousands of failures, and as many developing only the smallest part of their powers, yet possessed of the greatest possibilities, because they lack that which will bring them to a realization of their real forces. There are so many influences playing around us, continually whispering discouraging thoughts, that it is difficult for the young student or singer, or the discouraged professional to rise to the knowledge of the bigger man within himself, without a hand to lead him to the light.

"Beneath that form reflected in one's mirror, there lives a giant of immeasurable possibilities. Do not wait until

want, exhaustion and forlorn hope make you call upon this inner force, which is nothing but the God Spirit; rather, in the freshness of youth and enthusiasm, with your forces all intact, born on the wave of hope with unscarred faith and unchecked vitality, connect with a master who will use in your guidance those principles which are essential for you to use in the development of yourself and life work.

"The thought is often advanced, 'We can't all be great.' Greatness is but relative. If we succeed in life, we have achieved greatness, and success is but the perfect development of a worthy thought, the greatest of which is the development of one's self into an ideal being. One who lives with the thought 'we can't all be great' is certainly limping along life's way with a heavy handicap, and has closed the hatchways which lead to the success to which proper thinking could bring him. One would more likely reach the middle of the stream if he starts across with the opposite side his objective, than if he started, feeling convinced that to reach the middle was his limit.

"I once heard an enthusiast say after an artist had given (Continued on page 64.)

NEXT SEASON NOW BOOKING

GUIOMAR NOVAES



"Then suddenly the magic Brazilian diamond blazed forth—the dazzling light of genius. It thrilled—it electrified the audience. She played as only one other living pianist can play."—Henry T. Finck in New York Post.

Management
LOUDON CHARLTON
Carnegie Hall, New York.

Duo-Art Records Steinway Piano Victor Records

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

The North Shore Festival Association—\$1,000 to composer of the United States for orchestral composition. Competition ends January 1. Carl D. Kinsey, 624 South Michigan Ave., Chicago.

Society of American Musicians (details in issue August 9).—Contest for young artists in piano, voice, violin, cello and flute. Contest closes November 15, 1923. Howard Wells, Society of American Musicians, 907 Lyon & Healy Bldg., Chicago.

New York College of Music—A number of free and partial scholarships in piano, violin, and voice. Examinations held daily during November from 2 to 4 p. m. 114-116 East 85th St., New York.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends January 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Rose Tomars—Free scholarships for male and female voices. Apply until November 15 to Rose Tomars, 205 West 57th St., New York.

Schubert Club, St. Paul, Minn.—\$100 prizes offered to certified student members, in voice, violin, and piano. Competitive trials.

Kansas Federation of Music Clubs—Competition for Kansas composers. Prizes offered for instrumental trio, male chorus, women's duet, and piano solo. Submit to Oscar Lofgren, Lindsborg, Kan.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.



VLADIMIR

DUBINSKY

Concert Cellist

Announces the opening of his STUDIO. Piano, Violin, Cello and Ensemble Playing under supervision of prominent instructors. Address

307 West 90th St.
New York

JOHN CHARLES THOMAS

THE AMERICAN BARITONE

Available Entire Season 1923-24 for Concerts, Recitals, Oratorios

Management: R. E. JOHNSTON, 1451 Broadway, New York City

KNABE PIANO USED

VOCALION RECORDS



MARION

LOVELL

LYRIC COLORATURA SOPRANO

DATES NOW BOOKING

"Voice and imagination were fused to create a song so perfect in tone, color and diction that the hearer got that satisfaction which is one of the rarest gifts within the bestowal of an artist."—Providence Journal (R. I.)

Personal Representative: ADA SODER-HUECK

1425 Broadway, New York City

JOSIAH ZURO

Director of
THE ZURO GRAND OPERA COMPANY
COACHING Phone: Circle 6150 TEACHING 744 7th Ave., N. Y. City

GUIDER

SOPRANO
Now Booking—A Few Dates Available
Management: James Guider 1947 Broadway, New York

Frederic Taggart

BASS-BARITONE
On Tour West and Middle West Booking now for 1924
Phone: Morningside 3696 182 Claremont Ave., New York City

SUZANNE GALLIEN

MEZZO-SOPRANO OF THE OPERA COMIQUE
Miscellaneous and diction taught in French and Italian repertoires
NATURAL VOICE EXHIBITION
Studios: 6 W. 84th St., N. Y. Tel. 9864 Schuyler

SANINA Concert Pianist

AVAILABLE FOR SEASON 1923-24
Mgt. Charles I. Reid, 767 St. Nicholas Ave., N. Y. Telephone 3696 Audubon

James HINCHLIFF Baritone

Artist-pupil of HAROLD HURLBUT
(de Reszke Disciple)
317 West 95th St., N. Y. Riverside 4650

Celebrated Spanish
Piano Virtuoso.
Teacher of many
famous pianists.

JONÁS

19 West 85th Street, New York Tel. 9923 Schuyler

THORPE

424 W. 119th Street
Cathedral 4960

**MARIE STONE-
LANGSTON**

Mozzo-Contralto

Address:
411 North 26th Street
Philadelphia, Pa.

LISA ROMA

SOPRANO

Management: R. E. JOHNSTON
1451 Broadway, New York City



Mayo Wadler
The American Violinist
NOW IN EUROPE

ALL THE CHICAGO OPERA ARTISTS ARE STARS UNDER THE PRESENT SYSTEM, DECLARES POLACCO

Now a Strong Advocate of the Civic Opera Idea, He Places All Credit for the Success of the Organization on President Insull and the Subscribers, Big and Small Alike—Praises Frederick Stock—Extraordinarily Happy Over Progress Being Made

On Friday afternoon, October 26, a representative of the **MUSICAL COURIER** made his appearance at the office of Giorgio Polacco, musical director of the Chicago Civic Opera Company, at the Auditorium in Chicago. After exchanging the compliments of the day and congratulating the genial maestro on his happy countenance and fine physical appearance, the reporter, being asked to sit down, shot across the desk to Polacco these abrupt questions:

"What is the scandal of the day around here? Any gossip? What's doing?"

"No scandal, no gossip, but much doing. Today we have held here at the Auditorium and in the various studios of the opera, thirty-nine rehearsals. Yes, sir, thirty-nine in one day. No time for scandal, no time for gossip, only time for work here. Work and co-operation from everybody is the keynote of the company. Everything runs smoothly. We work in unison and that's why you find me in such a good mood. I am very happy and want the world to know it. My aim here has always been to have complete co-ordination between the different departments. It has been my hope that some day this could be accomplished. Now it has been done. Everything around here will run like clockwork—on the dot. We run on schedule and the results, I believe, will be most agreeable to all concerned. We have taken for pattern the Chicago Symphony Orchestra. The Chicago public believes in its orchestra; we want it to believe in its opera. President Insull has done much and every Chicagoan owes a tribute to him. It is he who has made the Chicago Civic Opera a possibility.

"At first I did not think a great deal of the civic idea. I thought it would be better to get a few big guarantors than many small ones. Today, I have completely reversed that opinion. The Chicago Civic Opera Company is really a civic institution, because of the fact that everybody contributes toward its maintenance. The little stenographer who guarantees five dollars considers herself rightly a guarantor of the opera and is entitled to the same vote of thanks as people more fortunately situated financially, who guarantee larger amounts; but just the same the opera belongs to the masses and it is up to us here to give the Chicago Civic Opera the best that is in us. That is why we have held rehearsals in every corner of the house today; and what is true of today will be true of tomorrow, the next day and the day after. This morning I rehearsed Romeo; this afternoon I rehearsed Monna Vanna; Panizza is now rehearsing Samson, Cimini is directing a piano rehearsal of the Snow Maiden.

NO NEED OF STARS.

"The Chicago Symphony Orchestra does not need stars to attract the public; the organization itself suffices and Chicagoans are not interested in the soloists, but in the compositions rendered and the orchestra itself. The same state of affairs must exist sooner or later in our organization. You tell me that a star will pack our theater. I grant that, but a big star may hinder a company instead of helping it financially. Let us take you, for instance. Suppose you were a big star. Music lovers being in the minority and the masses being fed on stars, the majority of the public would wait until you were billed to sing. No matter what the opera might be, they would want to hear you. Good. We will sell out those nights; but the night previous to your appearance and the night after, the receipts would probably fall much below average. My ambition is to see every one of our artists a star. They are all stars, as a matter of fact, and with them splendid ensemble performances are expected."

"A few years ago you were called by a writer of the Chicago Tribune, a 'martinet,' whatever that may mean. What is your answer?"

"I believe in discipline, that's true. Outside of the theater, even in my office, I am friendly with the artists, musicians from my orchestra, members of the chorus, etc., but when I am at the conductor's desk familiarity ceases. I am strict, not for my sake and perhaps not for that of the artists, but for the good of the company. Yes, the good of the company, that's my aim. I have no personal ambition. I might say that I have accomplished what I have set out to do in the musical world as far as I, personally, am concerned, but selfishness should be in no one's make-up. One should work for a cause, for an ideal, and mine is to see the Chicago Civic Opera become an imperishable institution, worthy of the confidence the directors of the company and music lovers place in me. To do this we need the co-operation of everybody. Each artist should be friendly with every other, wish him or her well, laugh at petty jealousy and work for the general good."

Maestro Panizza made his appearance. "I have just finished the rehearsal, maestro. Any orders?"

Both musicians smiled and exchanged a few friendly words in Italian. Polacco instructing Panizza to conduct a rehearsal of Lakme on Saturday. Panizza left the office of his friend and admirer, Polacco, as quickly as he came, and the latter told us anew of the big success Panizza had scored in Italy last summer.

Panizza had hardly closed the door, however, when Cimini made his appearance. "Any orders, maestro?" Same smile, same exchange of glances between the two conductors.

"Anything you want, Cimini?" asked the musical director. "No, nothing, everything is going on very nicely."

"He is a very fine musician," said Polacco when Cimini had left us.

We were ready to resume our conversation, after lighting our cigarettes, when the door again opened and Herbert M. Johnson, assistant to the president, appeared on the scene and asked a few questions of Polacco, who, soon after, excused himself and went to Johnson's office which, by the way, is next to that of the musical director's.

"To come back to my day's work," said Polacco, as he re-entered his office, "I listened this afternoon to a chorus rehearsal of Boris Godunoff, which, as you know, will open our season. Then we had this afternoon a directors' meeting." Just then we interrupted the maestro as we heard a beautiful voice.

"Who is that?"

"Alexander Kipnis," was the answer. "Fine voice, fine artist, fine man. He is rehearsing with Frederick Stock his part in Siegfried."

STOCK TO CONDUCT.

"Quite a good stroke you made, maestro, to invite Stock to conduct."

"Yes, I know it. Stock is a big man, justly popular in Chicago, and I know he will prove a big success for us. I wanted Stock to conduct and I am happy that he accepted. A few years ago I directed a pair of concerts for the Chicago Symphony Orchestra and felt honored by the call, and I am sure that Stock is very pleased to conduct for the Chicago Civic Opera Company."

A knock at the door.

"Who is there?" shouted Polacco.

"I, Frank. Frank St. Leger."

"Something important?"

"No."

"Then come tomorrow. I will see you before the rehearsal. Or, better, see me this evening at the hotel," went on Polacco, shouting at the top of his voice through the closed door.

"As I was saying," said Polacco, when the communication door between his office and that of Johnson opened and Stage Manager Engel made his appearance. "Do you want to see the new scenery for Carmen and Boris?" asked the versatile Engel.

"Sure," was the prompt answer, and Polacco once more disappeared. Coming back a few minutes later, he looked triumphantly at the interviewer and said: "They are doing good work. Fine scenery; everything fine. I am so happy I could dance." And then, looking at his clock, he added: "We have been together for two hours. It's half past six; time to close for the day."

Together we left the Auditorium Theater and went to the Congress Hotel, across the street, where we said au revoir to Polacco with the remark, "Well, nothing to do till tomorrow."

Our day's work was over. Not that of Polacco, however, as we noticed one of his assistants grabbing him and demanding some information.

A gay life if you don't weaken, but the ideal one for Giorgio Polacco.

RENE DEVRIES.

Carreras' Appearances

Maria Carreras, the Italian pianist who made her first appearance in this country last season, appeared with the Baltimore Symphony Orchestra, October 28, and will play with the Cleveland Orchestra, November 29 and 30.

Mme. Carreras' Aeolian Hall recital is scheduled for November 24. Her program comprises the Bach-Busoni choral prelude; Bach-Busoni toccata and fugue; the seldom-played Schubert Variations Impromptu; Chopin's sonata in B flat minor; three Brahms waltzes; the Liszt rhapsody and thirteenth rhapsody, and two modern pieces, the Andaluza de de Falla and Mana-Zucca's Bolero de Concert.

Moiseiwitsch to Play in Chicago

Benno Moiseiwitsch will begin his trip eastward after a recital in San Francisco on November 9. Mr. Moiseiwitsch will be heard in joint recital with Sigrid Onegin in Chicago on November 13, and will give a recital in Lawrence, Kans., on November 15.

Alan Hensel Lewry Active in Philadelphia

Alan Hensel Lewry, teacher of violin, piano and theory, has resumed teaching at his studio in Philadelphia. In addition to his studio activities, Mr. Lewry does concert, recital and church solo work.

Schofield at First Presbyterian Church

Edgar Schofield has been secured as baritone soloist by the First Presbyterian Church, New York. Dr. William C. Carl is the organist at this church.

SYDNEY KING RUSSELL

COMPOSER

**The Song of the Hill
Children of Men**

and Other Songs Introduced by Prominent Artists

ETHEL GROW

Contralto

"She has a fine diction, therefore there was a difference whether the songs were in English or not. We like our own tongue best when easily understood."

—New York World.

Studio 7A
200 West 57th St.
Circle 10117

Management: Ernest Briggs, Inc.,
1400 Broadway, New York.

Four Gray-Lhevinne Pittsburgh Concerts a Brilliant Success

Pittsburgh, Pa., October 25.—On October 15 and 16, afternoons and evenings, Estelle Gray-Lhevinne created a sensation in Pittsburgh, Pa., with four recitals at which not a single number was duplicated in Carnegie Music Hall.



ESTELLE GRAY-LHEVINNE

Her charm, mastery and originality simply carried her listeners to raptures. The Pittsburgh Chronicle Telegraph of October 16 headed a whole column review with: "Audience thrilled by wonderful violinist—Estelle Gray-Lhevinne gives fine recitals; Another Concert Tonight." The review went on as follows: "A good sized crowd of music lovers thrilled at the wonderful playing of Estelle Gray-Lhevinne, world famed violinist, in her concerts at Carnegie Music Hall yesterday. Mme. Gray-Lhevinne, with a charming personality, a unique and clever manner of presenting her recitals and the talent of an artist, won the hearts of the audience quickly and was given warm and whole hearted applause."

An audience of more than 1200 greeted the opening concert on the afternoon of October 15 and many of the same listeners came to all four recitals. Mme. Gray-Lhevinne was heralded in Pittsburgh papers for days as "The World's Greatest Woman Violinist."

In the Pittsburgh Gazette Times, Aloysius Coll devoted a lengthy article to an analysis of the physiological reactions and charm of Mme. Gray-Lhevinne's work on October 16.

The Pittsburgh Evening Press of October 16 said: "Noted violinist to give final recital at Carnegie Hall tonight. For her final program she has chosen some of the numbers in which she has been best liked by critics abroad and in America. She will not repeat any numbers she offered yesterday unless especially requested. . . . Her concert last night was one of the most delightful heard in this city for some time and her every number demonstrated her mastery of this difficult instrument."

At the close of two special concerts for children, attended by thousands of the Pittsburgh school children and presented under the sponsorship of Will Earhart, director of music (who has won wide distinction for his original methods and high ideals among the purists), Mme. Gray-Lhevinne received this letter from the director of music of the Pittsburgh schools:

DEAR MRS. GRAY-LHEVINNE:
I wish to tell you, in the light of testimony that continues to come in, how greatly your concerts for children on Monday and Tuesday of this week pleased the children, their teachers and every one in attendance. Also I would express my own great pleasure in your art. It was gratifying to know in presenting you to the children in Pittsburgh that they were being placed under the ministrations of a sincere artist, a woman of high ideals and wide human sympathy and one who consequently could carry to them delightfully the message that is in and back of all great and fine music.
Wishing you the wide success that your rich powers must surely bring to you, I am

Sincerely yours,
(Signed) WILL EARHART, Director of Music.

The Morning Herald, Uniontown, in a front page, whole column article stated: "The program was excellently chosen, containing many exquisite numbers—truly beautiful in the delicacy of her shading and the value of her tones. Other numbers provided the fireworks that reminded one of the late Maude Powell. . . . Estelle Gray-Lhevinne makes her art human—she makes her violin a messenger and on its pure and beautiful tones waits a friendly greeting to the audience entranced before her. . . . In the first place everyone found her and her metal gown with its double drapery of silver lace 'quite easy to look at.' In emphasizing the charming personality of Mme. Gray-Lhevinne and in telling of her delightful manner of picturing her music before she plays it, her tones of pure gold and her brilliant technic seem far less important than they really are. With such power to interpret and such skill to present, she can create for herself an atmosphere radiating with friendliness, something absolutely unique on the concert stage today—something that an artist of lesser magnitude would not dare attempt."

And so the press and critics continue to express delight over the charm and brilliancy of the personality, "Gray-Lhevinne."

Yost Opens Pittsburgh Season

Gaylord Yost, violinist, opened the Pittsburgh season with a recital at the Pittsburgh Musical Institute on October 17.

Mr. Yost played a program made up of the following works: sonata (Sammartini-Salmon), concerto in E flat (Mozart), Bird as Prophet (Schumann-Auer), Air (Goldmark), Zambra (Granados-Yost), toccata (Paradies-Manen), Berceuse Melancolique (Dezso d'Antalfy), Danse (Cyril Scott), prelude (Gaylord Yost) and The North Wind (Cecil Burleigh). The audience applauded Mr. Yost enthusiastically and demanded encores. Dallmeyer Russell was at the piano.

Recitals at Granberry Piano School

Every season many recitals are given at the Granberry Piano School at Carnegie Hall, New York. Friday evening, October 26, and Saturday afternoon, November 3, a large number of the pupils took part in two interesting programs. As usual, some of the selections were played in any major or minor key requested by the audience, illustrating a phase of musical development through sight, touch and hearing. These two recitals were held at Carnegie Chamber Music Hall, and others scheduled for the near future in the same place are: Saturday evening, November 10, benefit recital by Beatrice Anthony; Friday evening, November 23, joint recital by Charlotte Rado and Kenneth MacIntyre, and Friday evening, December 7, recital by Mrs. Granberry.

Marcella Geon Opens Studio

Marcella Geon, accompanist, has opened a new studio at 105 West 76th Street. Miss Geon, it will be remembered, was for the past two years associated with the William Thorner Studio, as this well known teacher's accompanist, and the two previous years she occupied the same position at the Oscar Saenger Studios. Miss Geon naturally, through her past four years of association with two of the largest studios in New York City, is perfectly qualified in establishing her own studio where she has already booked numerous well known singers for coaching and accompanying during the season. She expects to give considerable time to her own work as a pianist and is preparing her program, looking forward to an early recital.

Heimel Pupil Plays for Radio

Samuel Kart, a thirteen-year-old violinist, pupil of John Heimel, played over the radio from station WJZ, Aeolian Hall, New York, on Friday, October 19. Young Kart, who has studied with Mr. Heimel (his only teacher) for five years, created an excellent impression for his fine performance. His program comprised: Introduction and Rondo Capriccioso, Saint-Saëns; Ave Maria, Schubert-Wilhelmj, and Valse Bluettes, Drigo-Auer. He was ably accompanied by Sarah Eisenberg.

Florence Barbour is Sundelius' Accompanist

Marie Sundelius has engaged Florence Barbour, whose name has been associated with the La Forge-Berumen Studios, as accompanist on her present concert tour which

opened in Montclair, N. J., on October 29, and will not permit the artist to return to New York until just prior to the Christmas holidays.

Zavadsky Coming to America

Among the pianists to be heard in America for the first time this season, is Vassili Zavadsky, one of the most prominent of the younger Russian pianists and composers. Mr. Zavadsky is expected to arrive here this month for a concert tour. He is at present giving concerts in Paris, having returned from a tour of Germany and England, where he had great success. Zavadsky's compositions have won him recognition and last summer he completed several new works. Among these was a symphonic suite, Flowers of Morrya, based on the Poems by Nicholas Roerich. This will shortly have its world première in Paris, and will be heard for the first time in America at a special concert to be arranged in honor of Mr. Zavadsky by the Master Institute of United Arts in December.



WARREN PROCTOR

Tenor

IS SINGING

Can It Be Love? F. W. Vanderpool
Gingham Gown Arthur A. Penn
Just to Hear You Whisper Arthur A. Penn

M. WITMARK & SONS, 1650 Broadway
New York City



Sigmund HERZOG

Pianist

Studio: 520 West 114th Street - New York

Telephone: Cathedral 7524



MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—Drama—Lectures

310 Riverside Drive, New York City

Phone 1660 Columbus

ULYSSES PAQUIN

BASS-BARITONE

Concert, Recital, Opera, Oratorio
Mgt.: Standard Booking Agency
17 East 42nd Street, New York
Phone Vanderbilt 7196

Wilson LAMB

BARITONE

TEACHER OF VOICE

Available for Concert, Recital and Oratorio
Studio: Metropolitan Building, Orange, N. J.
N. Y. Branch: 105 West 130th Street

MARGUERITE LE MANS

Mezzo Soprano

ORATORIO OPERA CONCERT

Specializing "Recital Talks" on Songs of the British Isles

Management: PAUL SYDOW, 1425 Broadway, - New York City

A Limited Number of Pupils Received

JUDSON HOUSE

TENOR

On Tour With Cosi Fan Tutte Co.
Available May to October
Hansel & Jones, 25 W. 42d St., N. Y.

S. CONSTANTINO YON

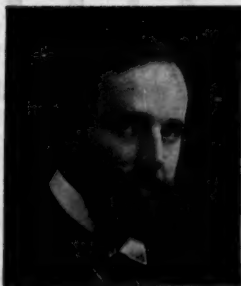
Vocal instruction and repertoire: Opera and Songs. Italian, French and English.

RETURNED FROM ITALY

Season Opened October 1

Studio: 853 Carnegie Hall, New York

Appointments by mail only



The Eminent Baritone
LOUIS GRAVEURE

IN AMERICA ALL SEASON 1923-1924

New York Recitals, Nov. 18 and Dec. 2

Chicago Recital, Nov. 4

for en route dates write

Mgt.: Metropolitan Musical Bureau

33 W. 42 St., New York City

FOREIGN NEWS IN BRIEF

IMPORTANT NEW SERIES OF CONCERTS FOR LONDON

London, October 13.—An important new series of orchestral promenade concerts is to commence in London on November 4 next at the Royal Albert Hall. The concerts, which are to be given weekly on Saturday evenings, are under the direction of Sir Landon Ronald, who will conduct. British soloists will chiefly be engaged, the orchestra being that of the Royal Albert Hall which has been largely organized and trained by Sir Landon. The programs will be popular in character, a special feature being the arrangement whereby each item will be timed and the time of performance announced beforehand for the convenience of prospective audiences. G. C.

NEW OPERAS FOR BRITISH NATIONAL COMPANY'S LONDON SEASON

London, October 13.—The British National Opera Company, now on tour in the provinces, open at Covent Garden for its London season the first week in January. Gianni Schicchi, the most popular of the Puccini Triptych, is to be included in the repertory together with a new opera by the British composer, Rutland Boughton (composer of the Immortal Hour), entitled Alceste. G. C.

NEW ILLUSTRATED MUSICAL PAPER FOR ENGLAND

London, October 14.—A new illustrated musical monthly will make its debut in London on January 1 next (1924), under the editorship of Edwin Evans, the well known musical critic. At present confining its interest to matters musical, it will later deal with the theater and also with decorative art. The first number will include articles by Eugene Goossens, Gustav Holst, Ernest Newman, Edmund Dulac and drawing by Edmond X. Kapp. The title of the paper will be Comus. G. C.

ERNA RUBINSTEIN HAS BURGLARS AND A RECITAL IN ONE DAY

Budapest, October 7.—Erna Rubinstein gave a concert here for the benefit of the Hungarian Journalists' Hospital and Sanatorium on the evening of October 5, of which the principal items were the Bruch concerto, Weiner's second sonata and a novelty, Saenger's Improvisations. The evening was a memorable one for her not only by reason of her great success but also because, on her return home she found that burglars had broken into her villa. Fortunately they did not steal anything of great intrinsic value; they got away with some New York savings bank books, but with the exception of these, confined themselves mainly to the theft of Erna's distinctions and medals which had been given to her by various royalties all over the world. Z. K.

KORNGOLD TO MAKE DEBUT AS COMIC OPERA CONDUCTOR

Vienna, October 2.—Erich Korngold will make his first appearance as a conductor of comic opera next week in connection with a revival of Johann Strauss' Carnival in Venice to be staged for the fortieth anniversary of the premiere of this work. He is now at work upon a tragic opera based on a libretto by an anonymous author, probably the "Paul Schott" who wrote Die tote Stadt, said to be no other than his critic father, Dr. Julius Korngold. P. B.

TRIUMPH OF SWEDISH SINGER IN COPENHAGEN

Copenhagen, October 2.—Karin Branzell, who was for several years attached to the Staatsoper in Berlin and is engaged at the Metropolitan Opera House in New York from January next, appeared in opera here this summer. As always her great and beautiful voice excited a storm of applause, amongst other things Miss Branzell created a new

ballad with orchestra by Fritz Crome (the correspondent here of the MUSICAL COURIER), which had an enthusiastic reception. B. L.

CARL FRIEDBERG SCORES HEAVILY IN HAMBURG.

Hamburg, October 16.—Carl Friedberg appeared before a sold-out house when he gave an all-Chopin program prior to his departure for America. The enthusiasm of the public at this concert as well as at his appearance with the symphony orchestra under Dr. Carl Muck was intense. A. S.

Love Sends A Little Gift of Roses Among McCormack's Newest Records

On November 2, the Victor Talking Machine Company released, among John McCormack's newest records, Love Sends A Little Gift of Roses. This is indeed evidence of the popularity of this ballad's success when so distinguished



JOHN MCCORMACK

an artist as John McCormack selects it as one of his fall records, made almost immediately upon his return to America after a season in Europe.

There have been few songs introduced in this country during the last two years that have met with such success as has this ballad by John Openshaw, the English composer, who, by the way, is now visiting in New York City and expects to stop in Chicago and perhaps San Francisco before he sails on his 'round the world trip. The simplicity of the melody is certainly responsible for its tremendous success.

Love Sends A Little Gift of Roses was first taken up by the soloists in the large motion picture theaters, where the great masses heard it and liked it. The next big demand came from teachers throughout the entire United States who assigned it to pupils, not only for their recitals but

also as an exercise in phrasing and diction. When the demand came to be so universal here, it was taken up by eminent artists, and it would seem that the pinnacle of its success is reached with John McCormack's record, which has just now been offered to the public.

Institute of Musical Art Faculty Expects Banner Year

An enrollment of nearly 800 students is crowding the capacity of the Institute of Musical Art, under the direction of Dr. Frank Damrosch, at the beginning of the most notable year in its history. Applications for admission were received from all over the world and the process of elimination was the most difficult in his experience, according to Dr. Damrosch.

"Many sincere students who would have been eligible for admission to our school in its early years could not meet the higher standards of admission brought about by the high degree of excellence represented in those young artists, who now feel that they must come to New York to partake of the musical advantages all about us. Our own faculty has been increased to provide variety and quality so that their excellent purpose may have the proper guidance and fit them for the work of the genuine artist. It was hard to reject the inferior ones, but as standards are raised here and throughout the country, superior instructional methods will gain hold and music take its preeminent place in the arts."

Among the prominent additions to the regular faculty at the Institute are Carl Friedberg, who has arrived from Europe to teach piano. While in this country he will also make his first public appearance in five years, playing for the Friends of Music and the Chicago Symphony Orchestra. In his first recital in November he will offer a new concerto by Hans Pfitzner, which he is bringing with him, and not yet publicly given anywhere. George Meader, the Mozart tenor of the Metropolitan, is to teach voice. Dr. Alexander Savine is director of the Department of Opera and Lazar Samoiloff is vocal director. George F. Doyle, late of the Peabody Conservatory, is also a new member of the piano department. Carlos Salzedo is in charge of harp instruction.

The course in Musical Appreciation, formerly given by the late Henry Krehbiel, is under Dr. Harold Beckwith Gibbs, from the Cincinnati Conservatory. He spent some time studying Gregorian church music at the Solesmes Benedictine Monastery on the Isle of Wight.

Florence Irene Jones Endorsed

Florence Irene Jones, teacher of violin, has received letters of appreciation of her art from such musicians as Jacques Malkin, Anton Witte, William R. Arnold (of Harvard University), Arthur Foote, Malcolm Lang (organist of King's Chapel, Boston), and Harris S. Shaw (organist and choirmaster of the Second Universalist Church, Boston).

Miss Jones is deeply grateful to Charles Martin Loeffler for his excellent instruction in fundamental violin principles, the vital importance of which many teachers do not realize. Under Jacques Malkin her study has been of the same school and tradition, as both Mr. Loeffler and Mr. Malkin are disciples of the Franco-Belgian School, which stresses beauty of style, elegance of playing and refined sensitiveness. A thorough knowledge of the German school has been received by Miss Jones from her study with Anton Witte in Europe. Rhythm training was secured under



FLORENCE IRENE JONES

George Longy, first oboe of the Boston Symphony, as a member of the Boston Orchestral Club.

Miss Jones' pupils received thorough training in solo and ensemble playing. Classes in the latter are provided for beginners and for advanced pupils. Other instruments are added in many of the selections. Emphasis is placed on public recitals, given at intervals, in which both solo and ensemble work furnish additional incentive to the pupils, and afford them the requisite experience before audiences. The instruction of children is a special feature of her work. Her ready sympathy and understanding of them has proved a great factor in their success.

Miss Jones is an ardent advocate of having vocal students also study the violin, and she gives special attention to correct intonation. She believes that ensemble playing for those contemplating opera or oratorio roles is of inestimable value.

In addition to her private studio work, Miss Jones conducts the ensemble classes at the Granberry Piano School at Carnegie Hall, New York.

Salmond to Play New Bridge Sonata

Felix Salmond, the English cellist, at his first recital of the season in Aeolian Hall on the afternoon of November 13 will introduce a sonata for cello and piano by Frank Bridge, the English composer, who is now visiting in this country.

Polah and Lewis in Joint Recital

Andre Polah, violinist, and Leonard Lewis, baritone, are booked for a joint recital in Middletown, N. Y., January 11. Both artists are under the management of Annie Friedberg.

HARRIET FOSTER MEZZO-CONTRALTO
Voice Builder and Coach
Studio: 235 West 102nd Street, New York
Phone: River 6400

Prof. E. ROSATI of Royal Musical Conservatory
of Santa Cecilia, ROME
CICLI'S Only Teacher
Circulars Mailed on Request
NEW VOCAL STUDIO:
24 West 59th Street, New York City
Phone Plaza 6680

REUBEN DAVIES

AMERICAN PIANIST

Concert Management
HORNER-WITTE
3000 Troost Avenue
Kansas City, Mo.

Chickering Piano Ampico Records



Victor Red Seal Records

The Internationally Famous French Violinist **JACQUES**

THIBAUD

IN AMERICA, JANUARY TO MARCH 1924

Twelve Orchestral Appearances with N. Y. Philharmonic,
Boston and Philadelphia Symphony Orchestras

A few recital dates still available—write for terms

METROPOLITAN MUSICAL BUREAU,

Mason & Hamlin Piano

Aeolian Hall, N. Y. City

Jenkins-Verdi Hour of Music

Hallowe'en evening, October 31, found the Verdi Club in the Crystal Room of the Ritz-Carlton, New York City, in a delightful affair of songs and piano solos, followed by dancing. The program opened with An Hour of Music, Florence Foster Jenkins, founder and president of the club,



FLORENCE FOSTER JENKINS

singing two German songs—Gib deine Seele mir (Bohm) and Zueignung (Strauss)—with excellent articulation and tone. Then came a piano solo, Polonaise, op. 9, No. 6 (Paderewski), played with good technic and tone by Salvatore Perciavalle. The next number, Stridono lassu (from Leoncavallo's Pagliacci), was sung by the president, with Autrice Dell'Orefice, (of the Metropolitan Opera Company) at the piano. Mr. Perciavalle played another piano solo, Preludium in A minor (MacDowell), and Mrs. Jenkins ended the program by singing three English songs—My Desire (Grosvenor), Four Leaf Clover (Brownell), and The Wind's in the South Today (John Prindle Scott).

The Crystal Room is like the interior of a tent, beautifully decorated in many ways, with curtains and tapestries, which are good sound absorbers, but Mrs. Jenkins' voice carried through it all.

Mrs. Jenkins received many armfuls of flowers, and as usual, was a most charming hostess. The pretty setting of ferns and greens proved just right as a background for the fair singer, who was gorgeous in a shimmering gown, with becoming aigrette of paradise feathers.

Announcement was also made of the engagement (matrimonial) of Dr. F. Rossi, Italian vice-consul, and Georgia Portfolio, both members of Verdi.

A pleasant surprise was the presentation of a necklace of pearls to Beatrice Raphael, who has played the accompaniments for Mrs. Jenkins the past six years, and is the accompanist for the club.

H. C. Colles to Speak at First League of Composers' Lecture

For the speaker at its first lecture recital, the League of Composers announces H. C. Colles, music critic of the London Times, who is here for three months as visiting critic of the New York Times. The lecture-recital will take place on the afternoon of the last Sunday in November, at the Anderson Galleries, 59th Street and Park Avenue. The lecture is open to the League's concert subscribers.

Mr. Colles will speak on The Conditions of Modern European Music. His talk will be followed by a brief program of music, the details of which will be announced later. Mr. Colles, who is also editor of the new Grove's Musical Dictionary, is considered one of the most eminent critics and scholars on the continent.

The League further announces that the Lenox String Quartet has become the official quartet of the organization, and will assist in presenting chamber music at all its future concerts. The quartet, which has been in existence two years, is decidedly sympathetic to the modern movement. It includes Sandor Hermati, first violin, who is also a composer; Wolfe Wolfensohn, second violin; Nicholas Moldavan, viola, and Emmeran Stoeber, cellist, the founder of the quartet.

At present, the Lenox Quartet is busy with Harold Bauer in the preparation of Ernest Bloch's new quintet, which will be given its first performance at the opening concert of the League of Composers, Sunday night, November 11, at the Klaw Theater. This program will also mark Arthur Bliss' first appearance as conductor in this country. The young

Englishman will direct the performance of Madame Yuch, a work especially written for the League, and his Madam Noy, both for chamber orchestra and voice, with Mme. Raymond Delaunoy as singer. Roussel's divertissement for woodwind and piano, and Stravinsky's three pieces for clarinet, and a group of Russian and German songs will complete the evening.

Notes from the Cleveland Institute of Music

Ernest Bloch, composer-director of the Cleveland Institute of Music will leave Thursday, November 8, for New York City. His new quintet, composed last spring in Cleveland, is to be performed on Sunday, November 11, under the auspices of The League of Composers at the Klaw Theater. The new composition is to be given its maiden presentation by Harold Bauer and the Lenox Quartet.

For the third time in four years in San Francisco, Schelemo the Hebraic rhapsody for cello and orchestra is to be played. This rhapsody of Bloch's has been performed virtually everywhere in Europe, including London, Paris, and Holland. It was given its first American presentation in New York in 1917. Philadelphia heard it later. New York heard it a second time, under Mengelberg, and last year found it being offered in Boston. On November 2, at its fourth San Francisco playing, Harold Britt, the well known cellist, will interpret the solo part. Philip Hale of the Boston Herald expressed his appreciation in these terms:

"An extraordinary composition, often overpowering in its savagery, its splendor, its black despair; a work of pronounced originality, the outburst of a master mind. After it the symphony of Brahms, genial, reassuring music, seemed almost Mendelssohnian."

Mr. Bloch, himself, will conduct at the Institute a ten-lesson course in the Appreciation of Music. This course is designed not only for teachers and students, but also for all who would gain the basis of a keener enjoyment of music. In a non-technical way the Bach Fugues from The Well-Tempered Clavichord will be analyzed for form, content, and interpretation. Beginning November 20, the lectures will take place on alternate Tuesday mornings at eleven o'clock.

On the eve of his departure for New York, Mr. Bloch insisted on taking time from his overcrowded schedule to meet his beloved chorus, now become the Cleveland Choral Society, at the Museum of Art, Wednesday evening, November 7. The hundred members of the former Institute chorus met for the formation and rehearsal of the greatly augmented organization.

By request, Roger Huntington Sessions begins a new series of lectures, illustrated at the piano, on the principal orchestral works to be played by the Cleveland Orchestra. These analyses will take place on the Tuesdays preceding the Symphony Concerts at 11 a. m., starting November 13. A nominal fee covers the course of twelve lectures.

November 6, at the new hour of three-thirty, brought the third of Mr. Sessions' Wagnerian interpretations. Siegfried was studied and illustrated, and, as usual, these talks are open to the public.

Jane Cathcart and Virginia Ruggiero Program

A joint recital was given by Jane Cathcart and Virginia Ruggiero, under the auspices of the Washington Heights Musical Club, at their rooms, 200 West Fifty-seventh street, on the evening of October 30, before an audience that filled every inch of available space to overflowing and manifested every evidence of pleasure and approval. Virginia Ruggiero played a number of piano pieces ranging from Bach through Chopin to Rachmaninoff, Palmgren and Schutt, with pleasing touch, capable technic and musicianly expression. Miss

Cathcart sang four songs by Grieg and songs by Mrs. Beach, Landon Ronald and Cadman, with evident understanding and sympathy. Being herself a composer, Miss Cathcart was able to lend to the songs an expression both agreeable and interesting.

It is a pleasure to repeat what has been said in these columns so often before: that the Washington Heights Musical Club is rendering a work such as no other club in New York has undertaken. Bringing musicians, both amateurs and professionals, together for their mutual benefit, to "make music" for themselves and each other, is an effort that quite naturally proves successful, for musicians are essentially social, and music a social art. The rule of the club is that every member must play or sing for the others either at open or closed meetings, and the result is that there are no "side-lines" and no embarrassment is felt by anyone. The idea is splendid and deserves both encouragement and emulation.

James Westley White Pleases

On October 15, James Westley White, the baritone and teacher of Greensboro, N. C., gave a concert in Chattanooga, Tenn., being presented by the Music Association. In commenting upon the concert, the critic of the News said: "Mr. White's voice is of splendid quality and wide range, and masterfully controlled; his diction was remarkable, and the clear enunciation of the text, whether in English, German, French or Italian, was clearly understood. Especially should be mentioned a group of Strauss songs, sung in the original German, which were given with depth of feeling and emotional intensity. A French group was also given in splendid style, invoking appreciation for their content. The singer obtained a particularly striking dramatic effect with the Song of the Volga Boatmen, which he sang in English, and also in the aria, Eri Tu, from The Masked Ball (Verdi). Mr. White demonstrated his experience as an artist by the poise and distinction of his bearing and his gracious response to the repeated applause and demands for encores. This was the first concert of the home talent series given this season, under the auspices of the Chattanooga Music Club, for though Mr. White is not a resident of the city, he still belongs to the whole South.

ISA KREMER

International Balladist

Management:

Wolfsohn Musical Bureau

Fisk Bldg., New York

Knabe Piano

Brunswick Records



CALLI-CURCI

Homer Samuel's Pianist
Manuel Berenguer Flutist
Victor Records Steinway Piano

Management
Evans & Salter
527 Fifth Ave., New York.

VAN YORX

MARION GREEN

THEO. — TENOR

Studio: 22 West 39th Street New York
Tel. 3701 Fitz Roy

**36 Central Park South
New York City**

TWENTY-FIFTH YEAR

of the

GUILMANT ORGAN SCHOOL

Students May Study Privately with

DR. WILLIAM C. CARL

Write for catalog. **17 East 11th St., New York City**

ERNESTINE SCHUMANN-HEINK

STEINWAY PIANO—VICTOR RECORDS

Exclusive Management, S. Hurok, Inc., Aeolian Hall, New York

KATHERINE HOFFMANN, Accompanist
FLORENCE HARDEMAN, Violinist

CHICAGO'S CONCERTS GROW IN NUMBERS

Chaliapin, Bauer, Sousa and His Band, Baas, Grace Holst and Others Heard—Polacco Talks on Boris—Bush Conservatory's First Concert—Orchestra Program Pleases—Other Interesting News

Chicago, November 3.—Concerts and recitals were again numerous on Sunday afternoon, October 28. Chaliapin held forth at Orchestra Hall, Harold Bauer played a very well chosen program at the Playhouse, John Philip Sousa and his famous band delighted large gatherings in the afternoon and evening at the Auditorium, Alexius Baas (baritone) gave a song-recital at Lyon & Healy Hall. Besides these there were three or four other smaller musical happenings that took place on the same afternoon.

CHALIAPIN.

That part of the Chaliapin program heard by this reviewer was not to the advantage of the famous Russian bass-baritone. In accordance with his long established custom, Mr. Chaliapin announced the numbers he sang and as the audience was given the text-book of songs in the repertory of Russia's greatest singer, no difficulty was experienced in getting acquainted with new songs by his composer-accompanist. All the songs Chaliapin presented in his first group were lugubrious and that tinge of moroseness could not be obliterated by the singing accorded the songs by the recitalist. Even Mr. Chaliapin's reading of the aria of Philip II, from Verdi's Don Carlos, had, instead of the note of pathos and anguish, one of dullness.

Rudolph Polk gave much joy through a truly splendid interpretation of the Lalo Symphonie Espagnole and the Sarasate Introduction and Tarantella, in which he exploited to best advantage his impeccable technique. Though the first few bars of the Lalo were not a credit to the violinist, he came into his own after that and made a most favorable and lasting impression on all his auditors. An encore was made necessary by the insistent applause. Mr. Polk draws from his instrument a beautiful tone and his bowing is always accurate. He should be heard here in a recital of his own.

HAROLD BAUER.

Harold Bauer gave his first annual recital at the Playhouse under the management of F. Wight Neumann. His program included the Bach D major toccata (transcribed from the harpsichord by the recitalist and given here for the first time), Beethoven's Sonata Pathétique, Brahms' Variations on a Theme by Handel, Ernest Bloch's Love Poem (first time), Ravel's Ondine and Chopin's Polonaise in A flat. This diversified program was beautifully rendered and if a more elaborate analysis of his work is not made here, the fact that Bauer was at his best should suffice at this time.

SOUSA.

The "March King" and his cohorts invaded the Auditorium on Sunday afternoon and evening, and gave on each occasion two hours and a half of enjoyment to a most appreciative audience. There is nothing new to be said about the band and its soloists nor of its illustrious conductor, only that

Chicago always welcomes them as it should, and that they gave of their very best.

ALEXIUS BAAS.

Less than a year ago, Alexius Baas, then totally unknown in this community, came down from Madison (Wis.) to make his debut in song recital in Chicago under the management of Harry and Arthur Culbertson. At that time he made a profound impression on his hearers and a return engagement was advised by this department of the MUSICAL COURIER. Mr. Baas' second appearance on Sunday afternoon, October 28, strengthened the good opinion formulated in these columns at the time of his first concert. Though the possessor of a very good voice, the young baritone's best achievement seems to be how to handle that organ and to color it to express his own sentiments in his various offerings. Due to many other concerts attended by this reporter, Mr. Baas was heard only in his French group and this was regrettable, inasmuch as Mr. Baas has made a big reputation for himself as a lieder singer, or one who makes his principal appeal in German songs, though he indulges quite a little in giving songs by American, Italian and French composers. Franck's Lied, Debussy's Romance and Massenet's Herodiade aria, Vision Fugitive, were sung with authority, beauty of tone, excellent phrasing and clear enunciation by the recitalist, who, after the group, added an encore, which was received with the same mark of appreciation as the inscribed numbers. His program was a comprehensive one, including songs by Caldara, Beethoven, Verdi, Rubinstein, Schubert and MacDowell besides a folk song and the French group above referred to. The baritone had the support of Margaret Otterson's effective accompaniments.

GRACE HOLST AT ORCHESTRA HALL.

The Norwegian Society of Chicago gave on Tuesday evening, November 30, its fifty-third annual concert, and for the occasion secured one of Norway's foremost singers, Grace Holst, well remembered for her appearances with the Chicago Opera last season. Miss Holst was the outstanding figure of the concert. Her contribution consisted of the aria from Debussy's L'enfant Prodigue, Vissi d'Arte from Puccini's Tosca, Godard's Le Tasse, the aria from Massenet's Herodiade and a group of Norwegian songs.

Miss Holst has improved considerably since last heard in our midst. The voice, always a powerful and brilliant organ, is now velvety and of more colorful mixture. The young artist sang her various offerings with taste and her queenly appearance added materially in making her success as emphatic as deserved. She had the able support of Frank St. Leger, who, as ever, played most artistic accompaniments.

POLACCO SPEAKS ON BORIS.

Wednesday afternoon, October 31, Giorgio Polacco, musical director of the Chicago Civic Opera, gave an interpretative talk on Boris at the Casino Club. There were hardly enough chairs in the Casino to accommodate the throng that had come to hear the genial director. The occasion was the first general meeting of the season of the Friends of Opera. Polacco not only interpreted the music of the opera, which is to open the Chicago Civic Opera season, but also outlined the period of Boris' history, which it is necessary to know in order to understand Moussorgsky's opera.

STUDIO NOTES OF LOUISE ST. JOHN WESTERVELT.

The professional pupils of Louise St. John Westervelt are much in demand. Sybil Comer, soprano, sang at the Fiesta del Giardino at the Garrick Theater, Sunday, October 28, and for the Woodlawn Club's reception for Lorado Taft, October 29. She will sing for the Bryn Mawr Women's Club, November 8, and is soloist on the Lyon & Healy Artist Series the week of November 12.

Geraldine Rhoads, contralto, has returned from Montana and resumed her work as soloist at St. Chrysostom's Church. Miss Rhoads sang for radio at station WPAO on October 24 and sang a group of songs for the Musicians' Club of Women, October 29.

Lola Scofield, soprano, left Saturday night for a three weeks' engagement in Michigan.

BUSH CONSERVATORY ORCHESTRA'S FIRST CONCERT.

December 4, at 8:15 p. m., is the date set for the first concert this season of the Bush Conservatory Symphony Orchestra. This is the first of a series of four concerts, under the baton of Richard Czerwonky, by this promising organization, which has attracted a great deal of attention from critics and public in the last two years for the successful concerts it has given in Orchestra Hall. The Orchestral School of Bush Conservatory, of which the symphony orchestra is a part, provides training to ambitious young players of orchestral instruments to enable them to secure positions in symphony orchestras. In the three years of the existence of the Orchestral School, a number of excellent players have been placed in the various symphony orchestras of the country, such as the Chicago Civic Orchestra, Detroit Symphony, Minneapolis Symphony, St. Louis Symphony and Cleveland Orchestra.

The course of serious study in the Orchestral School includes: private lessons in all orchestral instruments, with a limited number of scholarships; thorough theoretical training; semi-weekly rehearsals of Junior Orchestra and Senior Orchestra; a series of concerts in Orchestra Hall; opportunities for composers to hear their new orchestral compositions, young conductors to secure experience, artist-students to acquire routine by rehearsal of solos with orchestral accompaniment.

No tuition is charged students for the orchestra rehearsals of the Bush Conservatory Orchestral School. Partly to defray the large expense of the maintenance and growth of the orchestra and the public concerts in Orchestra Hall, boxes and season tickets are sold to patrons and subscribers.

There is also a group of contributing members, who, in recognition of the value of such an educational undertaking, have given substantial support. Four concerts will be given this year in Orchestra Hall on the following Tuesday evenings, December 4, February 5, April 8 and May 20. At each concert there will be three soloists, one pianist, one vocalist and one violinist, chosen from the artist-students

of Bush Conservatory. The soloists at the last concert will be the winners of the splendid prizes donated by S. E. Moist, of the Moist Piano Company; Lyon & Healy and the Hornsteiner Violin Shop—namely two grand pianos and two fine old Italian violins to be competed for by Bush Conservatory students of piano, voice and violin. The public competition for these prizes will be held in Orchestra Hall, Tuesday, April 29, at 8:15 p. m. Season ticket holders will receive special tickets for this concert.

CHICAGO SYMPHONY ORCHESTRA.

The fourth program of the Chicago Symphony Orchestra's thirty-third season was very interesting. It brought forth the first performance here of Ravel's orchestral fragments from Daphnis et Chloe and the first appearance here of a Chilean pianist, Claudio Arrau, of whom much has been written since his debut in Berlin some twelve years ago, when the boy was only seven years of age. Today Claudio Arrau is nineteen years old and no longer regarded as a wonder-child, but a full grown artist. His big reception at the end of the Mendelssohn concerto by an audience generally known for its phlegmatism, speaks volumes for the newcomer's success at his debut here. He has a lovely personality, which in itself should carry him far in his career.

The orchestra opened the program with the Cherubini overture to Anacreon, well played under Stock. This was followed by the Mozart Jupiter Symphony, rendered with fine virtuosity and which was received, as a matter of course, by a blasé audience. After the intermission the Ravel orchestral fragments were superbly played by the orchestra. The novelty was reviewed at length after its first performance in the East and after its initial performance abroad in the MUSICAL COURIER; thus, the work of this reporter is somewhat simplified, as his opinion coincides exactly with that of his colleagues. The work is atmospheric and interesting, as are most of the outputs of this young Frenchman. Claudio Arrau closed the program with a reading of the Liszt-Busoni Spanish Rhapsody. This number was not heard by this reviewer.

RENE LUND IN JOINT RECITAL.

Rene Lund, the fine Chicago baritone, sang with much success last week in a joint recital in Rogers Park. His part of the program comprised two groups of songs, and so delighted were the listeners that their insistent applause brought encores after each group.

AMERICAN CONSERVATORY NOTES.

The yearly scholarship awarded annually by the Sigma Alpha Iota Sorority was won by Laura Turner, voice pupil of the American Conservatory. Clara Smith, of Lenox, a former graduate of the American Conservatory, has been engaged as teacher of voice at Lewiston College, Lewiston, Mont. Lula J. Jorgenson, of the class of 1923, is teaching at the State Teachers' College, St. Cloud, Minn. Bennett Challis, a former pupil of Karleton Hackett, appeared in principal roles at the State Opera, Berlin, Germany. Harris R. Vail, of the faculty, who has charge of the musical department of the University High School, has been chosen as director of the regular University Glee Club.

WEBER ADVERTISING BUREAU MOVES.

The Weber Advertising Bureau, until last week located in Orchestra Building, has removed to 8 West Chestnut street, in larger quarters.

HOWARD POTTER ON THE COAST.

From El Paso, Tex., this office has received a card from Howard Potter, personal representative for Mary Garden, who is now on tour. On his card Mr. Potter writes: "Pacific Coast tour finished and now begin to go East and reach Chi. December 16."

SHERWOOD MUSIC SCHOOL'S CHILDREN'S CHORUS AUGMENTED.

The Sherwood Music School announces that arrangements have been made to augment its children's chorus to nearly twice its last year's membership. This means that there will be in the neighborhood of five hundred voices in this organization, the annual concert of which has become a permanent and outstanding feature of Chicago musical life.

Bigger things are being planned for the chorus than ever before. The benefit concert at the close of the season will include a production of The Trial of John and Jane, by Dr.

VITTORIO TREVISAN

of Chicago Opera Association
VOCAL STUDIOS

428 Fine Arts Building CHICAGO, ILL.

BEDUSCHI

Formerly Leading Tenor in Foremost Theaters of the world
Voice Placing, Italian Method—Coaching for Opera,
Oratorio, Concert—Suite 70, Auditorium Bldg., Chicago

CHICAGO COLLEGE OF MUSIC

Esther Harris Daa, President A. G. Daa, Mgr.
1234 KIMBALL HALL CHICAGO

THOMAS NOBLE MacBURNLEY
Full Stage Experience VOICE
Each Week
695-699 Fine Arts Building, Chicago Phone, 8938 Wabash

EDGAR NELSON

Piano and Organ Instruction
BUSH CONSERVATORY 839 North Dearborn St., Chicago

PALMER CHRISTIAN

ORGANIST
"More Technically Adequate, Charmingly Tasteful, and Inspiring Player than he did in seldom heard from an organist."—Rockstar Democrat-Chronicle.
126 East Chestnut Street, Chicago, Ill.

KUPPIN VOCAL SCHOOL

Louis Kuppin, Tenor, Director
VOICE BUILDING, VOCAL THERAPY
521 Fine Arts Building, Chicago

FRANCESCO DADDI
OF Chicago Opera Association
SPECIALIST IN VOICE PLACING—FUNDAMENTAL TRAINING FOR
BEGINNERS—COACHING FOR OPERA AND RECITALS
120 Fine Arts Building, Chicago, Ill. Harrison 5755

Bush Conservatory
CHICAGO
KENNETH M. BRADLEY EMIL A. NELSON
President Vice-President
America's Leading School of
MUSIC
Expensive Languages Opera Dancing
Accredited Courses leading to Certificates, Diplomas and Degrees
Brilliant Faculty of over 90 artists, many of international reputation.
Symphony Orchestras of 75, Richard Czerwonky, Conductor
MASTER SCHOOL (Tuition Free)
Charles B. Peterson, Patron
For the advanced schooling of artist students of Piano, Voice, Violin
and Composition. 50 Appointments.
50 Free. **SCHOLARSHIPS** 50 Partial.
With famous artist teachers. Write for application blank.
PRIZES
Two Grand Pianos and Two Fine Old Italian Violins offered as prizes
to Bush Conservatory students. Winners will appear as soloists
with Bush Conservatory Symphony Orchestra
in Orchestra Hall.
STUDENTS MAY ENTER AT ANY TIME
Catalog Free on application.
Address M. C. SCHWENKER, Sec., 539 North Dearborn St., Chicago.

HERMAN DEVRIES

VOCAL TEACHER
MRS. HERMAN DEVRIES, Associate Vocal Instructor
Studios: 528 Fine Arts Building Residence Address: Congress Hotel, Chicago, Ill.

ALEXANDER RAAB

Pianist
CHICAGO MUSICAL COLLEGE

BERYL BROWN

AMERICAN SOPRANO
Chicago Civic Opera Co.
Auditorium Theater Chicago, Ill.

Chicago Musical College
MAURICE
PIANIST
PEDAGOG
VERA-KAPLUN
CONCERT
PIANIST
ARONSON

Protheroe. This will be presented in its dramatized form and in costume.

Those who attended the concert at the close of the last season may be interested to know that the proceeds from it paid for the support of two orphan children for an entire year. The proceeds from all concerts by the children's chorus are donated to some children's charity, thus making the work of the chorus valuable in a philanthropic as well as a musical way.

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College gave a concert by students in the La Salle Theater Sunday afternoon. At the Central Theater, November 18, the School of Opera will present the second act of *Martha* and two acts of *La Traviata*.

Felix Borowski's overture-fantasia, *Youth*, which won the prize of \$1,000 at the Chicago North Shore Festival last May, is scheduled for performance at the concerts of the Chicago Symphony Orchestra, November 9 and 10; at those of the St. Louis Symphony Orchestra, November 22 and 23, and of the New York Philharmonic Society, New York, December 27 and 28.

Rose Lutiger Gannon, of the faculty, will give a recital before the Beverly Hills Woman's Club, November 7. On that date, too, Helen Blake, a student of Mrs. Gannon, will be heard in recital in Lyon & Healy Hall. Teresa Buening, also studying with Mrs. Gannon, has been engaged as soloist November 4 at the Edgewater Presbyterian Church.

Lillian Rogers, of the faculty, broadcasted Borowski's piano concerto for WJAZ at the Edgewater Beach station on Saturday. Howard Neumiller played the second piano. On the same program were Rudolph Reiners, of the faculty, and Grace Strasburger, pupil of Dr. Lulek.

SPARLING & SHOWALTER RECITALS.

Sparling & Showalter presented Blanche Beaumont Nelson, English soprano, in recital on October 29, and Grace Brune Marcusson, soprano, on October 30, in Kimball Hall.

STURKOW-RYDER STUDIO ACTIVITIES.

November activities of the Sturkow-Ryder studio include the following: November 3, students' recital; 4, first Sunday afternoon tea, in honor of Genevieve Tobin; 11, debut recital of Ernau Akely at Kimball Hall; 14, two-piano concert at Chicago Heights, Ill.—Mme. Sturkow-Ryder and Esther Dale; and 16, concert at Streator, Ill., Mme. Sturkow-Ryder.

MUSICIANS' CLUB OF WOMEN CONCERT.

The concert of the Musicians' Club of Women on October 29 was given by a quartet of violinists, Geraldine Rhoads, contralto; Mary Lucile Purcell, pianist; Marie Sidenius Zandt, soprano, and Mabel Sharp Herdieu, soprano, and Rose Lutiger Gannon and Fredericka Downing, contraltos.

MUSICAL NEWS ITEMS.

William S. Schwartz, a successful young tenor from the studio of Karl Buren Stein, made a splendid impression as assisting artist at the noon concert at the Chicago Theater, October 28.

The Elmhurst Christ Church Choir, under the direction of Nora Loraine Olin, gave a musical program on October 28. Selections from *The Creation* were sung in an authoritative way and the soloists were all from the choir and coached with Miss Olin on their solos, duets and trios. This choir is also distinguishing itself in its à capella singing under its director, Miss Olin.

MUSICAL NEWS ITEMS.

Nora Loraine Olin's pupil and niece, Jessie M. Olin, directed the singing of her glee club from the Baptist Training School at the State Association meeting on October 16 at the First Baptist Church in Oak Park. Her pupil also sang a solo of MacDermid's, *In My Master's House Are Many Mansions*.

Isador L. Buchhalter, piano pedagog, held in high esteem, offered Adelaide Berkman, artist pupil, sixteen years of age, in recital at the Playhouse, Sunday afternoon, October 21, under the management of F. Wight Neumann. A full house pronounced instantaneous success, which was particularly marked throughout the rendition of a difficult but delightful program. A splendid piano equipment was disclosed.

Belle Forbes Cutter offered one of her artist pupils, Zelma Smithpeter, a Chicago Musical College prize winner, in a song recital at Fine Arts Recital Hall, Thursday evening, October 18, in a program which was much enjoyed.

JEANNETTE COX.

Münz to Play in Cedar Rapids, Ia.

Mieczyslaw Münz has been engaged for a recital at Coe College, Cedar Rapids, Iowa, on January 22 next. The Polish pianist will fill the engagement in connection with his appearance as soloist with the Minneapolis Symphony Orchestra in that city on January 20.



GORDON STRING QUARTET.

The three subscription concerts in Chicago of the Gordon String Quartet will take place, as usual, in the foyer of Orchestra Hall, on November 14, January 16 and March 19. Recent bookings include a series of four concerts at Highland Park (Ill.) and a special program for children. The quartet is also engaged for the *Twilight Musicale* series, under the management of Margaret Rice of Milwaukee. A number of out-of-town dates are being booked by the management of the Gordon String Quartet. The first concert in Chicago will include compositions by Tattersdorf, Daniel Gregory Mason and Schumann.

LETTERS FROM MUSICAL COURIER READERS

"Vive Mr. De Pachmann!"

To the Musical Courier:

Reading the various vociferations called forth by the now famous de Pachmann interview, turned to the *MUSICAL COURIER* hoping for a better comprehension of this truly temperamental and incomparable artist.

I was not disappointed. For many years you have stood between the American public and its famous foreign visitors, holding a hand of each and introducing them to each other, as it were, with that perfect understanding of their dissimilarities, which has so deftly and graciously united them to their mutual benefit and delight. Once again you put the right word in the right place, pour oil on the ruffled waters, and wish a good ship a prosperous voyage. It is Goethe, I think, who says that the artist's delight in his work is often mistaken for vanity. De Pachmann is a law unto himself; he feels what he says and says what he feels. He is a child of nature—less wise than expansive.

There are birds of many feathers and artists of many temperaments. De Pachmann is true to type and a great artist besides that. The violinist, Edouard Remenyi, was equally temperamental, though not so great. When I was a child he visited us one day and went about scratching our French candelabra to see if they were genuine, with his penknife! When the mood seized him, he would draw from his famous violin, *The Princess*, music very much at odds with such pranks. On the concert platform he walked to and fro as he played.

I recall an afternoon at Carnegie Hall many years ago. I bought my ticket at the last moment and was obliged to sit in the second row, directly in front of the piano. De Pachmann soon caught my eye and began, after his fashion, playing to me—his head held sideways and down over the keyboard, his ear listening to the very shadows of the notes velvetting to and fro under the magic of his hands. Those who fancy that de Pachmann's mannerisms are cunningly devised and for effect, cannot read the human countenance. They are part of the effort he makes to convey to his listeners the full meaning and beauty of a composition that animates and delights himself, as he plays it.

On the occasion I am recalling, at the end of several encores, he dropped suddenly into a Chopin waltz. Looking down at me with a beaming smile, he bade me mark the ingratiating modulations of the opening bars, exclaiming audibly "listen!" as, at the end of a glimmering run, he paused and allowed the last note to drop separately upon the ear, round, lustrous and perfect as a pearl! How can one analyze what is so truly delightful? As de Maupassant puts it: "It is beautiful because it is beautiful."

Twelve years ago de Pachmann made a group of records for the Victor Phonograph Company. These facsimiles of his playing will preserve to the ages the flawless technique and unapproachable interpretative power of this remarkable man. In his elected field he is beyond all competition. He is as much a part of the music he plays as the vine is of the tree it entwines. The intellectuality of de Pachmann's playing is often lost sight of under the sparkling technique and romantic intimacy of his art, but it is there, and never discounted. Chopin's music lends itself so conspicuously to the display of technique that one almost wearies of its frequent use on our weekly programs, but, with de Pachmann, one always feels that each of these familiar numbers is a special and a unique revelation. With what padded fingers and tiger-like pounces he produces all the effect of a loud passage. Pausing and halting before these "pounces," he conveys all the illusion of intensity and attack, without loss of tonal beauty, or outraging of the normal capacity of the piano. I would like, further, to draw attention to the revelation by the Victor Phonograph records of Mr. de Pachmann's flawless interpretations, but fear my eulogy of my favorite pianist may be mistaken for an advertisement! Vive the *MUSICAL COURIER*! Vive Mr. de Pachmann!

(Signed) B. S. W.

Edwin H. Lemare Issues Statement

TO THE MUSICAL COURIER:

I accepted the Portland position two years ago on certain representations of the Music Commission then in office, viz: that my services were for recitals only; on Sundays during the winter season and five recitals each week during July and August; also to appear with eminent assisting artists at the ten Municipal Organ Course Concerts from October to March. No mention was made or suggested of my having also to assume the role of accompanist at the concerts; in fact I was assured in writing by the Commission who engaged me that such services were never expected of me. The new Music Commission (recently appointed) not only asked me to reduce my salary but also to undertake other duties—outside my province—such as the training of choruses; playing the hymn tunes at Sunday services and also playing at any mixed gatherings at which they might decide to offer my services.

I came to Portland as I was given to understand that it was an established musical center. Had I known that the personnel of the Music Commission would be so frequently changed (there have been three since I have been here) and with each change a change of policy, I would never, for a moment, have considered such a proposition.

The reason for the attitude of the present Commission is, so I am informed by its chairman, lack of funds, owing to the previous Commission engaging such expensive artists as Chaliapin at the last winter concerts. The present, and the last Commission, seems also to be under an impression that the people of Portland are not sufficiently musical to appreciate the services of a concert organist, and, so they contend, would be as well satisfied with a good church organist, at a lower rate of payment, who will play the organ on any occasion the Music Commission may dictate.

(Signed) EDWIN H. LEMARE.

Boris Levenson Concert November 18

Boris Levenson, Russian composer, will give his annual concert on Sunday evening, November 18, in Aeolian Hall. The assisting artists will be Nina Gordani, soprano; Dmitry Dobkin, tenor; Vladimir Graffman, violin; Diana Graffman, piano; Semeon Jurist, basso, and the Russian String Quartet. The program will consist of Levenson compositions.

Steinway

The Instrument of the Immortals

The Foremost Living Pianists Prefer
the Steinway.

Cortot	Levitshi
Friedman	Lhevinne
Gons	Paderewski
Granger	Powell
Hofmann	Rachmaninoff
Hutchinson	Schelling

YOU may purchase a new Steinway piano with a cash deposit of 10 per cent, and the balance will be extended over a period of two years. Used pianos are accepted in partial exchange.

*In Greater New York
Steinway Pianos are sold
only at Steinway Hall*

PRICES: \$875 AND UP

There are several Steinway styles and sizes, but only one Steinway quality.



STEINWAY & SONS
STEINWAY HALL
109 East Fourteenth Street



**CHEVALIER C.
DE LANCELOT-
LOTTI,**

well known New York teacher and coach, who opened his winter session on October 15, and who has a very busy season ahead. Besides teaching numerous New York pupils, he is coaching and preparing several operatic artists for the forthcoming season. During the ten years he was impresario of the Royal Opera House at Malta, Chev. de Lancelotti promoted the debut in that theater of many of his pupils, among them the following American singers: Martha Du Lac (Miss Lachmann), Louise Minghetti (Miss Hayes), Diana D'Este (Miss Powell), Zetella Martin and Leonardo Del Oredo (Leonard Snyder), all of whom obtained instant success, and have since become established.



**MME. STURKOW-RYDER TAKES THE TOONERVILLE TROLLEY
AT ATLANTIC CITY**



ABRACHA KONEVSKY,
violinist, who will be assisting artist to Josef Rosenblatt while on tour.



**FRANCES PERALTA
AND MAESTRO SALVATORE COTTONE,**

photographed at the Grand Hotel Campo dei Fiori, Varese, Italy, last summer, where the Metropolitan Opera soprano spent much of her vacation coaching with Cottone, whom she describes as "the most famous Italian coach in Italy." Mme. Peralta opened the Brooklyn opera season on Tuesday evening, November 6, in Andrea Chenier, being the soloist the previous Friday evening at Lloyd George's lecture at the Metropolitan Opera House. Mme. Peralta and Giovanni Martino have been selected by Mr. and Mrs. William Rogers Chapman to open the Rubinstein Club musicales on November 13, and Mme. Peralta will sing at the first Sunday night concert at the Metropolitan.



MIKAS PETRAUSKAS,

the distinguished Lithuanian singer and composer, at the Waterbury home of his friend, Dr. Mikas Devenis. Mr. Petrauskas has been hard at work on his new opera, Queen of the Snakes, which he hopes to have ready for performance next spring. The libretto is drawn altogether from Lithuanian mythology and the opera will be divided into six acts. Other works from this writer's pen have been given with conspicuous success by Lithuanian choral societies in many American cities. Mr. Petrauskas merits praise for the impetus to musical activity which his annual tours give to foreign colonies in this country.



THELMA THELMARE,
the young and attractive soprano, who recently gave a recital at Aeolian Hall, New York, where her success was sustained by the New York press and by those who had the pleasure of hearing this genuine artist. Her criticisms will appear in a later issue of the MUSICAL COURIER. (White photo)



MARIE DEKYER,
soprano, in the garden of her summer home, at Shelter Harbor, R. I.



ARMAND TOKATYAN SINGS FOR RADIO.

While in California recently, where he appeared during the opera season in San Francisco, also giving one concert in Los Angeles for the Armenian Relief at Symphony Hall and another in Fresno, the Metropolitan Opera tenor was heard over the radio. In commenting upon this, the Times said: "Tokatyan appeared in a special performance at ten o'clock. The brilliant young Armenian tenor has made a sensational rise to operatic fame through sheer quality of voice and intelligent study. His opulent lyricism and impressive interpretation were displayed in M'Appari from Martha, by Flotow. In a similar manner he gave Curci's Naples Must Sing Forevermore. Then came tenderly Homing by Del Riego, and poetically Summer in My Heart by Ruth Kapapart."



FRANCES GOTTLIEB,
soprano, who will make her debut at the opening concert of the Society of American Music Optimists, on Tuesday, November 20, at the Waldorf-Astoria Hotel.



CARRE LOUISE DUNNING AND ONE OF HER NEW YORK NORMAL CLASSES.

Carre Louise Dunning is too well known to MUSICAL COURIER readers to require any introduction at this time. Her System of Improved Music Study for Beginners is taught throughout the United States, and because of its thorough practicability its fame has spread to Europe and distant parts of the world, where it is used with equal success. The photograph shows (left to right, third row) Ruth Clarke, Wichita, Kans.; Geneva Wilsey, Marysville, Mo.; Mrs. Julian Walker, New York; Mrs. Lavinia Dickerson, Shreveport, La.; Ruth Vaughn, Wichita Falls, Texas; Katherine Arnold, Tiffin, Ohio; Lois Carter, Vincennes, Ind.; Mrs. Robin Odgen, Waterbury, Conn.; Elezette Barlow, Newbern, N. C.; (second row) Laura M. MacDonald, Kansas City, Mo.; Mandellen Littlefield, Kansas City, Mo.; Alice B. Stelzell, Boston, Mass.; Mildred Beard, Houston, Texas; Katherine Bayne, Brownwood, Texas; Marguerite Moriarty, Ft. Worth, Texas; (first row) Mrs. Dunning, New York; Ouida Pattison, Anderson, N. C.; Myrtle McKay, Dallas, Texas; Zelle Diehl, Houston, Texas; Grace M. McAlavey, Fond du Lac, Wis.; Virginia Ryan, New York; Catharine Newsome Jewell, New York; Ella Prince, Richmond, Va.



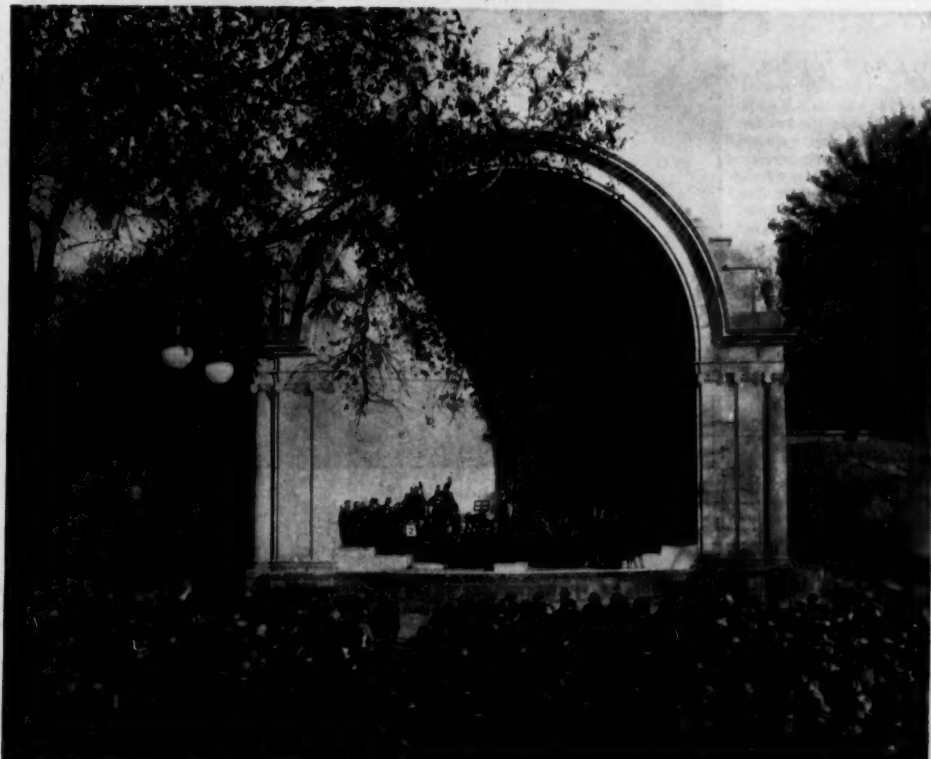
EMIL TELMANYI,

the Hungarian violinist, who will return in November to play in America again, recently gave a recital in Copenhagen, at which he played the second Bartok sonata. It made a distinct impression. Telmányi repeated it at the concert of the New Music Association there October 20. On October 23 he played the Busoni violin concerto, also at Copenhagen. His success in London last year won him an engagement to appear as soloist with the London Symphony Orchestra in one of its regular concerts this season on March 10, and a few days later he will give a recital in Albert Hall.



**GEORGETTE
LEBLANC.**

As reported in last week's MUSICAL COURIER, Mme. Georgette Leblanc (Mac-terlinck) is back in America, ready for a long tour of recitals. This shows her (right) with Louise Davidson, director of the Art Management Georgette Leblanc.



THE GOLDMAN BAND (EDWIN FRANKO GOLDMAN, CONDUCTOR)

Photographed during the concert, October 7, in the new Naumburg Bandstand, on The Mall in Central Park, New York City. This is believed to be as nearly perfect a bandstand acoustically as it is possible to make it. Wm. G. Tachau was the architect.



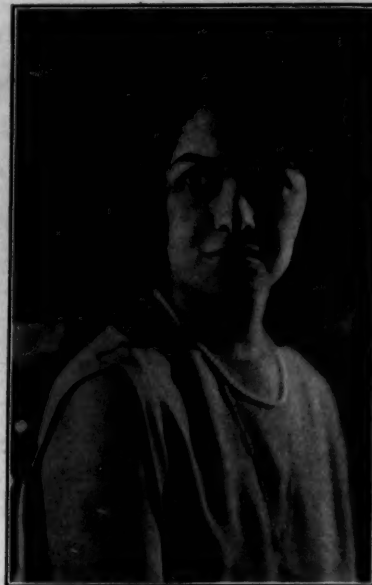
**KATHRYN
MEISLE,**

the new contralto of the Chicago Civic Opera, who has just signed a two years' contract with the Victor Talking Machine Company. (Edward Townsend photo)



IN MELBOURNE, AUSTRALIA.

Benno Moiseiwitsch, the pianist, enjoying a day out after his eleventh recital in Melbourne Town Hall. The famous artist is seen surrounded by Charles, John and Frank Tait, of the managerial firm of J. & N. Tait.



FLORA GREENFIELD,

who will give a song recital at the Town Hall on Thursday evening, November 15, with Walter Golde at the piano. Miss Greenfield, who toured last spring and this fall with Giovanni Martinelli, will include Rhea Silberta's *The Theft* among her English songs.



FRIEDA HEMPEL,

fresh from new triumphs at the big Albert Hall in London, got back from a long summer in Europe on the Majestic last Friday, looking extremely well, youthful, happy and fit for the long campaign of concerts which is ahead of her. She only had one day to rest at home before running off to Boston for her first concert of the season on last Sunday. Much of her vacation was spent in Switzerland. (Keystone View Co. photo)



ISIDORE BRAGGIOTTI,

the celebrated vocal teacher of Florence, has returned from his Italian villa and is again teaching at his beautiful studios in Brookline. When Maestro Braggiotti went abroad last spring it was with the intention of studying conditions to determine the advisability of resuming his teaching in Florence, but the more or less chaotic state of affairs in Europe has resulted in his decision to remain in this country for the time being, a decision which has been welcomed with enthusiasm by aspiring American singers who are familiar with his reputation.

AMELITA GALLI-CURCI,

who, since her opening recital of the season at the Metropolitan Opera House the middle of last month, has been appearing constantly with even greater success than ever. In Cleveland, she was forced to transfer her recital from Masonic Hall to the new Municipal Auditorium, which is said to be one of the largest buildings in the world, seating over 10,000 people, in order to accommodate the crowd eager for tickets, and that the huge spaces were crowded to capacity speaks volumes for this artist's popularity. In commenting upon her vocal achievements the local press was most enthusiastic, as were the Chicago, Pittsburgh and other critics. (Photo © by Lumiere)



GEORGES LONGY,

the celebrated oboist, conductor and coach, has recently returned from his annual visit to France, where he has a farm at Monfieres par Abbeville, on the Somme. In the center picture he is seen as gardener par excellence; at the left he is shown as gentleman farmer, or the "Duke of Monfieres" as he has been called, inspecting his estate, while the photo at the right shows the master musician producing harmony among his rabbits. Mr. Longy is probably one of the most active musicians in Boston, where he divides his time between his duties as "world's greatest oboist" in the Boston Symphony Orchestra, conductor of the MacDowell Club Orchestra and Chorus, and director of the Longy School of Music.



MINNEAPOLIS ORCHESTRA BEGINS "POP" CONCERTS

Clara Butt Pleases—E. Robert Schmitz Lectures

Minneapolis, Minn., October 31.—The Minneapolis Symphony Orchestra opened its series of popular concerts on October 21 with a finely balanced and splendidly rendered program. Following the precedent established at the previous Friday night concert there was no soloist. Mendelssohn's Scotch symphony was the chief number on the program which was opened with Wagner's Rienzi overture. The prelude to Saint-Saëns' Deluge gave Concertmaster Elias Breeskin an opportunity to show his fine tone quality and finished style in the violin solo incidental to the number; while Herbert's American Fantasy brought the program to a close. Henri Verbrugghen led his men with a firm hand as is his custom.

In the second "Pop" concert last Sunday afternoon the few fluctuations noticeable in the first concert were entirely absent. The program opened with the overture to the Midsummer Night's Dream to which were added the nocturne and scherzo from the same. Two movements from Rimsky-Korsakoff's symphonic suite, Scheherazade; The Young Prince and the Young Princess, and Festival at Bagdad, were superbly played by the orchestra which closed the program with a spirited performance of the March of the Toys, from Herbert's Babes in Toyland. The highly satisfactory soloist was Bertha Farner, soprano, who delighted the audience greatly with the Dove song aria from Mozart's opera, The Marriage of Figaro, and the aria, Depuis le jour, from Louise.

CLARA BUTT PLEASES AUDIENCE.

Dame Clara Butt, the distinguished English contralto, assisted by Kennerly Rumford, baritone; W. H. Squire, cellist, and Ivor Newton, pianist, gave a pleasing concert at the Auditorium on the evening of October 23. An enthusiastic audience paid tribute to the great contralto.

TWO LECTURE RECITALS BY E. ROBERT SCHMITZ.

E. Robert Schmitz, during the week just passed, gave two more interesting and highly instructive lecture-recitals at the MacPhail School of Music. In the first he showed how the nations express their souls through the medium of dance movement and its translation into piano literature, while in the second he took for his theme the logical interrelation between the fine arts. He gave copious illustrations on the piano. Needless to say his pianism was enjoyed to the utmost by an audience amidst whom were many of our city's leading musicians.

THREE ARTISTS AT STATE THEATER.

For its second fortnightly program at the State Theater the Thursday Musical presented three very gifted young artists. They were Minnie Wagner, organist, Mabel Peltier, contralto, and Lois Rogers, pianist.

Longy School Opens Providence Branch

Boston, November 4.—The Longy School of Music, which was founded in Boston eight years ago, has opened a branch in Providence in the Lauderdale Building. The school will be conducted under the supervision of Georges Longy, the celebrated oboist of the Boston Symphony Orchestra, who also conducts the MacDowell orchestra and chorus in Boston. Active direction of the Providence branch will be in the hands of Renée Longy Miquelle, the well known pianist, and the same faculty will be available for both cities. The Longy School offers coaching in songs and instrumental solo, oboe, ensemble, solfeggio, rhythmic gymnastics, cello, piano and harmony. Instruction is given both in private and in the form of class lessons for students of all grades. At the end of the school year medals in solfeggio and diplomas will be awarded, similar to the annual prizes in the Boston school.

A notable feature will be a competition for a prize scholarship. The school will give a month's trial training to school children who have had no previous musical education but show some aptitude for the work. This trial course will determine fitness of the children to continue with their music and a year's scholarship will be awarded to that child which shows the greatest promise.

The opening of this branch in Providence is indicative of the growing musical importance of the Rhode Island capital. Music students of that city are indeed fortunate to have the opportunity to study with such eminent teachers as Georges Longy, Renée Longy Miquelle, Stuart Mason, Georges Miquelle and the Boston Symphony musicians who are members of the faculty. Advanced students will welcome the advent of Mr. Longy because of his remarkable success in coaching both instrumentalists and singers. His artist pupils who have won wide recognition on the concert stage include Marie Sundelius, of the Metropolitan Opera Company; Laura Littlefield, the well known concert singer; Ethel Frank, who is now a leading soprano of the Wagnerian Opera Company, after notable successes abroad; Arthur Hackett, tenor; Frances Nash, pianist; Guy Maier and Lee Pattison, the distinguished two-piano team, and many others.

New England Conservatory Notes

Officers of the senior class of the New England Conservatory of Music, Boston, have been elected as follows: President, Arthur Jewell; first vice president, Stanley Hassell; second vice president, Helen Gould; secretary, Mary Herman; treasurer, Marion Graham; members at large of the executive committee, Marion Harris and Bertha Holmes.

Mr. Jewell, who was also class president in his junior year, is from Worcester. He was graduated from the Worcester High School in 1914 and went into theatrical work. During the World War he was in the 39th Infantry, Fourth Division. He was one of the invalid men selected by the Government for vocational training and was sent to the Conservatory where for four seasons past he has been following the soloists' voice course, having Rulon Y. Robison as his principal instructor. He has made a good scholastic record and is prominent in student affairs. He is second vice president of the Sinfonia Fraternita.

Mr. Hassell, first vice president of the class, is from Conway, Mass. He will be graduated as a student of the

trombone and other orchestral instruments. He is financial secretary of Kappa Gamma Psi.

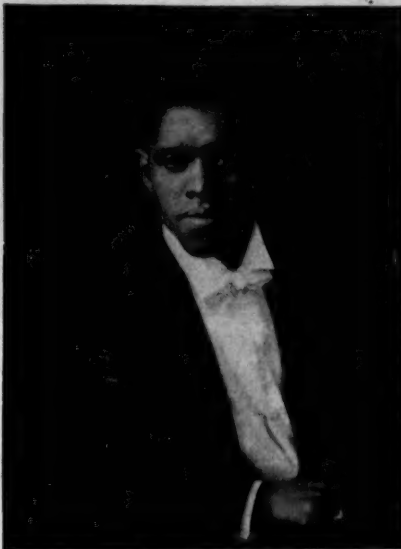
Helen Gould, second vice president, is from Rochester, N. Y. She has been prominent in amateur dramatics in her native city. At the Conservatory she is studying voice. Miss Gould is president of the Hellenic Society and is a member of Alpha Chi Omega.

Mary Herman, secretary, is from Hagerstown, Md., where she was formerly soprano soloist at one of the churches. She now holds a similar position at the Wellesley Hills Congregational Church. Marion Graham, treasurer, came to the Conservatory from Butler, Pa. She is a member of Mu Phi Epsilon and is a pianoforte student. Marion Harris, of the executive committee, is a Boston girl and a member of Mu Phi Epsilon. Bertha Holmes, who is from South Carolina, is president of the Conservatory Club, representing 100 of the young women students of the school.

The Neume Board and other committees of the class will shortly be appointed by President Jewell.

Roland Hayes Returns and Will Sing with Boston Symphony

Roland Hayes, the celebrated negro tenor, has returned from Europe and will open his American tour at once. Mr. Hayes will be the soloist at the next regular pair of Boston Symphony concerts, Friday afternoon and Saturday evening, November 16 and 17, in Symphony Hall, Boston.



ROLAND HAYES

On that occasion he will be heard in Cesar Franck's La Procession, an aria from Berlioz' L'enfance du Christ, and two Negro Spirituals.

Since his last visit to America in the spring, Mr. Hayes has had extraordinary success in Europe, his tour including England, France, Germany, Austria and Czechoslovakia. In the English cities and Paris where he had been heard before Mr. Hayes was again the recipient of unstinted praise. It was the first time that the tenor was heard in Berlin, Vienna, Prague and other cities of Central Europe and the reception accorded him wherever he appeared, both by press and public, was fully equal to the enthusiasm which has invariably greeted him in Western Europe.

Activities of Klibansky Pupils

Virginia Rea, artist from the studio of Sergei Klibansky, gave a very successful recital at Aeolian Hall, New York; she will be heard frequently this season as she has been booked for a great number of concerts. Cyril Pitts is the tenor soloist at the Presbyterian Church in Plainfield, N. J. Alveda Lofgren has been engaged as soprano soloist for the First Presbyterian Church at Orange, N. J. Elsie Duffield has been engaged to sing in the Schubert production of Blossom Time. Walter Jankuhn appeared in several concerts in San Antonio, Tex., where his tenor voice was much admired. Thelma Thelma, a former pupil of Mr. Klibansky, will give a concert in Aeolian Hall. Lottice Howell appeared in the following cities during the month of October: Chambersburg (Pa.), Van Wert (Ohio), Lima (Ohio), Lafayette (Ind.), Bloomington (Ind.), Lansing (Mich.), Fremont (Ohio), Dayton (Ohio), Cleveland (Ohio), Danville (Ill.), Evanston (Ill.), and Racine (Wis.).

Jamestown Enthusiastic Over Nina Morgana

Nine Morgana, soprano of the Metropolitan Opera Company, appeared recently in Jamestown, and on November 1 the critic of the Jamestown Post eulogized her as follows:

Another name was added last night to the long roll of famous singers who have been heard in Jamestown, when Nina Morgana gave her recital at the Winter Garden.

Miss Morgana at once established herself as an artist of conspicuous attainments with a superb mastery of the art of singing. The quality of her voice is of exquisite purity. Her range is intensely bright, and her more florid songs were characterized by a quality of brilliance that fixes this school of singing as her special forte. Her intonation was faultless. Apparently it is impossible for her to deviate in pitch.

Miss Morgana was recalled for three encores during her program and was compelled to give an added number at its close. After her group of English songs she sang The Last Rose of Summer, and rarely if ever has a Jamestown audience heard the loveliness of the old song so adequately rendered.

Reception Given for Carl Friedberg

Cables have arrived from Holland and England reporting the success of Carl Friedberg, pianist, who appeared in several concerts before sailing for America on the S. S. Majestic on October 26. A reception was given at The Hague for Friedberg at the Legation by Baron de Lucius, and among the many distinguished guests was the American Ambassador.

M. T. N. A. to Meet in Pittsburgh

The Music Teachers' National Association will hold its forty-fifth annual meeting in Pittsburgh, December 26-28, 1923, with the Hotel Schenley as headquarters. At this date it is not possible to give the program in detail, but a general outline follows:

The first session will be on the afternoon of December 26, followed by an informal dinner in the hotel, and the evening will be devoted to a social meeting under the auspices of Pittsburgh musical organizations. Chairman Oscar W. Demmler, of the Pittsburgh reception committee, and his associates are planning attractive features for the reception and entertainment of the guests.

Thursday morning's session begins with the division of the association into two conferences. Dean Harold L. Butler, of Syracuse University will be chairman of the voice conference, with Dudley Buck of New York as first speaker, presenting a paper on Vocal Theories and Principles. John J. Hattstaedt, president of the American Conservatory of Chicago, will have charge of the piano conference. The annual business meeting will be held at 11:30, and will be followed by one of those informal lunches which have in recent years been an enjoyable feature of M. T. N. A. meetings. The afternoon session will be devoted to the recently organized committee on college and university music, with Dean Henry Bellmann of Chicago College, Columbia, S. C., as chairman. A special concert program is under consideration for Thursday evening.

Friday, December 28, will be a busy day. The morning session begins with papers representative of research material, and continues with reports from certain standing committees of the association. These are American Music (chairman, Francis L. York of Detroit Conservatory of Music), Organ and Choral Music (chairman, H. D. LeBaron, Ohio Wesleyan University), Community Music (chairman, P. W. Dykema of University of Wisconsin), History of Music and Libraries (chairman, William Benbow of Musical Institute of Buffalo), Public School Music (chairman, Edward B. Birge of University of Indiana), Standardization (chairman, H. L. Butler of Syracuse University), Affiliation (chairman, J. Lawrence Erb of The American Institute of Applied Music), Colleges and Universities (chairman, H. H. Bellmann of Chicago College), National Conservatory (chairman, J. Lawrence Erb).

After another "community luncheon" and the completion of any business details, unfinished from the previous day, the public school music committee, headed by Edward Bailey Birge of University of Indiana, will report a synopsis of State Requirements in the U. S. Governing the Preparation of the Grade Teacher and Supervisor. This will be followed by a one-hour demonstration of original compositions, aural harmony and analysis by pupils from Pittsburgh High School classes, specially planned for music teachers who are not generally familiar with this work as done in schools.

The final session will be held Friday evening, when the speakers will include Carl Engel of the music division of the Library of Congress (on External Aids to Musical Inspiration); Dr. Otto Kinkeldey of Cornell University, and P. W. Dykema of the University of Wisconsin (on Some Impressions of an Itinerant Consultant).

The arrangements of the committees are including a number of papers by distinguished educators which will be announced in the complete program, to be issued at an early date. Among these addresses are those on The Growth of the School of Music in a Catholic College, by Sister Cecilia Schwab, master of music, Seton Hill College, Greensburg, and a report on special work done in the State University of Iowa, by Director Philip Greely Clapp of the department of music.

The teachers of the Pittsburgh district are active in making preparations for the welcome and entertainment of the visitors. They have already had one well-attended meeting devoted to this object, and an active committee is now carrying on the plans devised at that meeting.

The official staff of the M. T. N. A. for 1923 is as follows: President, Charles N. Boyd, Pittsburgh Musical Institute, Inc., Pittsburgh, Pa.; vice president, Leon R. Maxwell, Newcomb College, New Orleans, La.; secretary, Donald M. Swarthout, University of Kansas, Lawrence, Kans.; treasurer, Waldo S. Pratt, Hartford, Conn.; editor, Karl W. Gehrkens, Oberlin Conservatory, Oberlin, Ohio; executive committee: William Benbow, Charles N. Boyd, Philip G. Clapp, Rosseter G. Cole, George A. Gow, Fredrik Holmberg, James D. Price, Max L. Swarthout, Francis L. York; counselors: J. Lawrence Erb, Charles H. Farnsworth, Karl W. Gehrkens, Leon R. Maxwell, Robert G. McCutchan, Waldo S. Pratt.

Membership in the association is entirely open to all interested persons, whether professional musicians or not. There are two classes of full members—annual and life—who have the right to attend the sessions and recitals of the annual meetings, with a vote in all business, and also to receive a copy of the proceedings. Annual members pay a fee of \$4.00, half of which is understood to be for the proceedings, issued in a bound volume about April. Life members are enrolled upon the payment at one time of \$50.00. The pleasant social side of the association meetings is one of their greatest attractions, affording a chance to meet in person musicians from many parts of the country, and to discuss matters of mutual interest with persons of widest experience. Such opportunities are invaluable to the individual teacher, young or old, and should not be overlooked. Members' fees should be sent at once to the treasurer, Waldo S. Pratt, 86 Gillett Street, Hartford, Conn.

Witherspoon Commences Teachers' Class

Herbert Witherspoon will commence his teachers' class, which is open to all teachers and pupils of singing, whether they are studying with Mr. Witherspoon or not, this afternoon, November 8. This class will meet once a week, on Thursday afternoons, at four o'clock, at the Herbert Witherspoon Studios in New York. The course will consist of twenty meetings. Mr. Witherspoon will give explanatory talks on his methods of teaching, going very deeply into the various problems which all teachers have to face. Practical demonstrations will be given at each meeting, illustrating the various points touched upon during the explanatory talks, thereby making these meetings of real practical value to all concerned. Members of this class will be provided with copies of Mr. Witherspoon's own exercises and much of the material given during the talks will be taken from his book, which he hopes to have published in the spring.

Edwin Hughes

THE EMINENT AMERICAN PIANIST
340 West 89th Street Steinway Piano New York City

ROXAS Coach and Accompanist to
MARTINELLI for six years
Vocal Coach Studio: 2231 Broadway, New York
Phone Schuyler 6598

Prof. GÉZA KRESZ Hungarian Violinist
STUDIO: 194 WELLESLEY STREET TORONTO, CANADA

RUDOLPH REUTER Pianist
Accepts a limited number of students
Kurfürstendamm 50 Berlin W.

LEONID KREUTZER, Pianist
PROFESSOR AT THE STATE HIGH SCHOOL OF MUSIC
LUITPOLDSTR. 29 BERLIN W 30

LOUIS BACHNER Voice
Teacher of Schlienus, Karin Branzell and many other leading
European artists. Berlin W. 15 Konstanzstr. 62

WAGER SWAYNE Pianists Prepared for Public Appearances
3 Ave. Sully Prud'homme (Quai d'Orsay) Paris vii, France

Jean de Reszke
53 Rue de la Faisanderie
Paris

LESCHETIZKY Institute of Piano

7 rue Chaptal, Paris, France
Under the personal direction of
MME. THEODORE LESCHETIZKY
(Marie Gabrielle Leschetizky)

JOHN HEATH, Associate Director Artists' Class and Private Lessons

Frederic Freemantel

offers an education in all branches of singing
from elementary voice culture for beginners
to a proper knowledge of the scientific principles of
voice development requisite to the experienced singer
and the preparation of an adequate repertoire
for the accomplished artist

Studio auditions by appointment only
Seventy-one Central Park West, New York
Telephone, Columbus 9395

PAPALARDO

School
OF
SINGING
AND
OPERATIC
TRAINING



Beginners and Advanced Students
Prepared in All Branches

Artists Accompanied in Recital

Studios:
315 WEST 98th STREET, NEW YORK
Telephones: - Riverside 1669 - Marble 1573

Stella De Mette's Career

Stella de Mette is a foremost example of the American girl who succeeds in grand opera. While others have enjoyed perhaps more far flung careers than hers, particularly in the soprano classification (she is a contralto), few have so many achievements of real intrinsic worth to their credit. How many American girls, for instance, have made successful debuts in Italy, the home of operatic song, at the age of eighteen? And how many American singers of either sex can boast of the appellation which in recent years has become solely her own: "the operatic artist never without an engagement"? And once again, how many



Apeda Photo.

STELLA DE METTE

American singers can tell of a success which was recently hers in Havana, when she appeared with Titta Ruffo there in a San Carlo production of Hamlet, and was called out seventeen times after the final curtain?

Miss de Mette owes her success to American methods, at least so she says. She was reared with a love for the great outdoors, and with a constant encouragement for all sorts of strenuous athletic activities. Early in life she became an expert swimmer, and was so proficient that she thought nothing, as a girl of fifteen, of jumping fully clad into the swollen currents of the Mississippi to rescue a child from drowning. This same inborn courage prompted her to become a skilled horsewoman, and as such she has from time to time aided her cousin, a breeder of thoroughbred horses, in the training of his maturing "bangtails."

She is a product of St. Louis, and her early musical efforts included a serious study of the piano, which at one time she hoped to make her specialty. But when Louise Homer heard her sing as an adolescent girl and advised her to abandon the keyboard for a vocal career, she readily saw the light and with typical resourcefulness found a way to study abroad (Milan). Later came the debut in Italy mentioned before, Bellini's Norma at Genoa. Her American debut followed a little later, as Maddalena in a New Orleans production of Rigoletto. After many successful appearances elsewhere, including the Metropolitan in New York, she eventually joined the San Carlo forces, and is now entering upon her third season with this organization.

Grace Hofheimer Pupil Honored in Leipsic

It is interesting to note that the standard of musical instruction in America has reached a point where it meets the requirements of the foreign conservatories. Word comes to Grace Hofheimer from one of her students, a girl of German parentage, whose parents felt that in no country but Germany could a musical education be acquired, that she had been received with honor into the Conservatory at Leipsic.

This student had studied for several years with Miss Hofheimer, memorizing all the two and three part inventions and most of the fugues of Bach, besides Mozart and Beethoven's sonatas and smaller pieces by various composers. She was examined at Leipsic by a board composed of twelve members of the Conservatory faculty, playing as her first offering a prelude and fugue from the Well Tempered Clavichord from memory. She was enthusiastically greeted after her performance and immediately accepted, but was asked to play something else, for, as a professor remarked, "we like your playing."

This seems of special interest as Miss Hofheimer has received most of her musical training in America from André Benoit, and has studied in Paris under Isidor Phillip, all of which proves that "countries do not alter cases" where true musicianship is concerned.

Erna Cavelle at State College of Washington

Erna Cavelle, well known New York soprano, recently engaged to teach vocal art at the State College of Washington, has just entered upon her duties there and already has a large class of interested pupils.

Sigmund Spaeth, the eminent New York critic, says: "I have heard Miss Erna Cavelle sing many times and always with great pleasure. Her voice is one of natural beauty, well trained and used with great intelligence. She is particularly successful as an interpreter of art songs and I have always heard enthusiastic comments on this branch of her work. As Miss Cavelle has studied with Yeatman Griffith, Harry Colin Thorpe and other distinguished teachers, she should prove herself thoroughly efficient in educational work as well as in the concert field." Dr. Spaeth, who is on a lecture tour, will appear in

Pullman, Wash., on December 18, on which occasion Miss Cavelle will likewise be heard.

Ashley Pettis and His All-American Program

An interesting interview with Ashley Pettis, by J. W. Rogers, Jr., appeared in the Dallas Times Herald on Sunday, October 14, wherein the young pianist's views on American composers and their works were most clearly expressed.

"I prepared two other programs of more conventional concert selections as alternatives," he said, "but to be honest, nearly everywhere it is the American group that people want. Since I was a child I have been interested in new music, at first out of curiosity, but as I came to see what was being written in America it has been because of the intrinsic worth. I did not announce an American program to be sensational, but to give the public a chance to hear some of the sincere new music that is being written today."

"When asked exactly what he meant by that much bandied term 'New Music,' Mr. Pettis gave a most concise definition, 'New Music,' he answered, 'is music that looks to and belongs to the future as opposed to compositions that are merely a rehash of ideas of the past. The new composers have a 'classical' foundation, but they face the future, not the past."

"I am not a music critic. I simply take those compositions which a careful, thoughtful analysis has convinced me are the honest attempts of a musician to say something in music that has not been said already a hundred times, and give the public a chance to hear them. The public is the final judge and I find that even in one performance I can tell from that indefinable response an audience gives to a piece that has a real appeal whether the composition has vitality of idea or not."

"In hearing new music, if one listens to it attentively, he should very quickly be able to distinguish between the chaos that results from a composer lacking a structural sense, struggling to present a vague, imperfectly grasped idea, and a musician whose complete understanding of what he wants to say leads him to follow the line of voice with absolute smoothness and develop his theme in all its subtlety. Incidentally the idea that modern music strives to be unmelodious is absurd; no composer ever threw away a good tune."

"Take Albert Elkus' Choral Fantasia and Fugue, built on themes of Bach," said Mr. Pettis. "I do not know a finer bridge between the old and new than this piece. Elkus has utilized the past and linked it to the future."

Frances Nash Opens Season

Frances Nash, pianist, played the first concert of this season in Omaha, Neb., where, on the afternoon of October 28, she was heard at the Brandeis Theater in joint recital with Mary Jordan, contralto. On November 8, Miss Nash will give another joint recital with Miss Jordan, in San Antonio, Tex., and will then fill engagements in the Carolinas, en route East. In early December, Frances Nash will be heard in Bridgeport, Conn., and in Rome, N. Y., and on December 10 will make her first appearance of the season in Town Hall, New York City.

Nikisch to Play with New York Symphony

Mitja Nikisch, the pianist, will play the Brahms D minor concerto when he appears as soloist with the New York Symphony Orchestra, under Walter Damrosch, in Aeolian Hall, Sunday afternoon, November 11, in a program in which Frank Bridge, the composer, will conduct the first performance in America of his own compositions, Two Poems, based on texts by Richard Jefferies.

HELENE ADLER Soprano

Now available for concerts. Accepting limited number of pupils.
611 West 158th St., New York.

MARK HAMBOURG

Canadian Tour, Dec. 1923—Jan. 1924

HAROLD NASON Pianist

(Pupil of Leschetizky)
will accept a limited number of pupils
on Wednesdays in NEW YORK. Personal
interview Wednesdays, 2 to 4 p. m.
STUDIO: 827 Carnegie Hall
NEW YORK, N. Y. Phone Circle 1350

The Perfect Artist Course

Includes
GAY MACLAREN

Re-creator of famous plays

Management: CAROLINE EVANS
326 West 76th Street New York City
Phone 4561 Endicott.

MICHAEL PRESS

Violinist

Now accepting limited number of
pupils

Symphony Orchestra Conductor

46 East 75th Street, New York Phone Rhinelander 2671

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO'S FIRST SYMPHONY CONCERT PROVES A REAL TREAT

Matzenauer and Whitehill, Mary Garden and Assisting Artists, the San Francisco Symphony Orchestra and Queena Mario Heard Within a Week—Local Artists Give Interesting Recitals

San Francisco, Cal., October 22.—The first artists to be heard in the Elwyn concert series were Margaret Matzenauer, contralto, and Clarence Whitehill, baritone, both of the Metropolitan Opera Company. These two artists appeared in joint recital, which gave such genuine pleasure that they were forced to add thirteen extra numbers to what was already a generous program. Mme. Matzenauer was in her usual excellent voice and sang with great brilliancy of tone three Wagnerian excerpts. La Forge's arrangement of an old Mexican song, Estrellita, evoked such enthusiasm that a repetition was demanded. Mr. Whitehill, too, contributed portions from Wagner with dignity and authentic conception. Like that of Mme. Matzenauer's, Mr. Whitehill's diction is beyond criticism in whichever language he chooses to sing. His voice was at its best in several ballads, the old favorite, Drink to Me Only, being rendered with a tenderness and simplicity that reached the hearts of his audience. The last group on the program was devoted to duets by Mme. Matzenauer and Mr. Whitehill, their choice being one from La Favorita, and the other from Don Giovanni. George Vause was the accompanist.

MARY GARDEN AT THE AUDITORIUM.

Selby C. Oppenheimer opened his concert season by presenting Mary Garden, assisted by Gutia Casini, cellist, and George Lauweryns, pianist, in a song recital before a large audience at the Auditorium. This was Miss Garden's first appearance here in almost two years and as she made her entrance she received an ovation that manifested the high esteem in which she is held by San Francisco audiences. Miss Garden's opening number was *Depuis le jour*, from *Louise*, given with consummate artistry. Two operatic arias and a number of songs of diverse character were Miss Garden's other offerings, and in each she gave evidence of intelligence, creative ability, imagination and personality. Sharing success with Miss Garden was Gutia Casini. Being a master technician, Mr. Casini was able to give particular attention to his interpretations. Excellent work both as a soloist and accompanist was demonstrated by the pianist, George Lauweryns, who appeared to be in close harmony with the two artists throughout the recital.

SAN FRANCISCO SYMPHONY OPENS SEASON.

Every seat was filled at the Curran Theater when Alfred Hertz took his place at the conductor's desk for the opening concert of the San Francisco Symphony Orchestra. Both Mr. Hertz and the men of the orchestra were given a rousing welcome. It was several minutes before quiet reigned sufficiently to begin the program prepared for this occasion. The symphony of the day was Beethoven's *Eroica*, and a finer interpretation of it has seldom been heard, especially in the final movement. Two novelties followed, *Rabaud's Eclogue* and *Ravel's Rapsodie Espagnole*. The musicians caught the true spirit of the work and played it with fervor and dash.

QUEENA MARIO OPENS MATINEE MUSICALE SERIES.

Alice Seckels' Matinee Musicales, which have become one of the most brilliant series of our musical season, began its year's activities with a recital by Queena Mario. Miss Mario just scored a brilliant success in this city when she recently sang with the San Francisco Opera Company, and it was therefore interesting to hear her again. She proved as competent on the concert stage as she was on the oper-

atic. The audience gave her a well deserved ovation. Imogene Peay was the accompanist.

THE SECOND FORTNIGHTLY CONCERT.

The second fortnightly concert was given in the St. Francis Hotel ballroom by May Mukle, cellist, and Ellen Edwards, pianist, and the music was modern English. Albert Elkus' *Ariosti Concertini* for cello and piano was beautifully played by Miss Mukle and Miss Edwards, and several of Mr. Elkus' miniatures for piano were offered by the latter with technical mastery and comprehension. Other compositions by English composers that formed the major portion of the program were Frank Bridge's sonata for cello and piano; John Ireland's two London pieces, *Chelsea Reach* and *Ragamuffin*, and Goossens' *Chinese Folk Tune*. Miss Mukle played this last number delightfully.

SAN FRANCISCO CONSERVATORY SCHOLARSHIP.

The annual scholarship concert, for the fund to increase and maintain the scholarship work being accomplished by the San Francisco Conservatory of Music, took place at the St. Francis Hotel and drew to the ballroom not only San Francisco's representative musicians but also many social leaders who are interested in this worthy cause. Ada Clement, head of the Conservatory, presented the program and was ably assisted by May Mukle, popular English cellist, and Edouard Deru, Belgian violinist. Solos and ensemble numbers comprised the program, which proved both artistically and financially successful.

NOTES.

Mr. and Mrs. George Kruger gave an interesting piano recital in their studio. The students who performed showed the steady progress of their work under the guidance of these two excellent teachers.

The Loring Club, of which Wallace Sabin is the director, opened its forty-seventh season and gave a program which was highly artistic. The club is a choral made up of male voices and its attainments under Mr. Sabin's direction have made its name famous on the entire Coast. C. H. A.

LONG BEACH, CAL., ENJOYS THE LOS ANGELES PHILHARMONIC TRIO

Study Club Gives Chinese Program—Notes

Long Beach, Cal., October 20.—The Ebell Club presented, on Monday afternoon, October 14, the Los Angeles Philharmonic Trio, in which were Jules Lepski, violinist; Earl Brought, cellist; and Alfred Kastner, harpist; with Gertrude Frohman Jones at the piano. The program given was: *trio—Extase, Ganne; Minuet Pastel, Paradies; and Pas des Amphores, Chaminade; harp—Liebestraum, Liszt; trio—Barcarolle, Boisdoffre; Moment Musicale, Schubert; and Kamennoi Ostrow, Rubinstein; violin—Valse Bluetie, Drigo-Auer, and Sicilienne et Rigaudon, Francoeur-Kreisler; trio—Romance, Debussy, and waltz from The Sleeping Beauty, Tschalkowsky.*

CHINESE PROGRAM GIVEN AT FITZGERALD HALL.

Under the auspices of the Women's Music Study Club of Long Beach, Mrs. Bernice Powell Wright gave a Chinese program at the Fitzgerald Recital Hall on the afternoon of October 11. Other numbers were offered by Melita Swartz, violinist; Mrs. A. B. Good, soprano, and Elizabeth O'Neill, piano. Mrs. Wright's lecture on Chinese music was illustrated with records and songs by the members.

NOTES.

A series of "at homes" was held by the members of the Women's Music Study Club the week of October 13, beginning with a tea at the residence of the president, Mrs. George E. Wing. The second was at the home of Mrs. Fred S. James, and the third at the home of Mrs. Charles D. Chuch. These musical teas were for the purpose of

getting the new members acquainted and discussing details of programs for the coming year.

The popularity of the Flower Queen cantata, which had its premier here early in September, has caused it to be given twice since, once at the First Christian Church, and again at the First Congregational Church. The original cast appeared on these two occasions.

Mme. D'Artell's California Flower Trio, the Misses Travis Shelton, Billy Barnett and Charlotte Dantzig, gave a program for the Psychology Club of Long Beach on Tuesday evening, October 15. The numbers included *Ma Curly Headed Baby*; *The Nightingale*, by Nevin; *To a Wild Rose*, MacDowell, and others.

Mme. Emilia Leovalli gave two programs recently, the first at the Municipal Auditorium, in which she featured the songs of Spain, Mexico and Argentina. She appeared in conjunction with the Argentinian Stringed Orchestra.

Mme. Mathilde A. Johnstone has left for Paris to be present at the opening of the Houffac School of Music, also at the reunion of three of Marchesi's teachers. Mme. Johnstone will be affiliated with the Houffac School. M. T. H.

OPENING OF LOS ANGELES SYMPHONY SEASON A SOCIAL AND MUSICAL EVENT

Conductor Rothwell, Mr. Clark and the Men Given an Ovation—Alda and Tertis Open Philharmonic Artist Course—Celeste Nellis-Ryns and J. Geddes Winslow Give Program—Los Angeles Trio Heard—Frederick Herrmann Sings—Optimists' Program a Success—Notes

Los Angeles, Cal., October 22.—The opening concerts of the Philharmonic Orchestra on October 19 and 20, were nothing short of an ovation to Conductor Walter Henry Rothwell, W. A. Clark, Jr., founder and supporter of the orchestra, and to the men of the orchestra. The appearance of Mr. Rothwell was greeted by applause lasting several minutes. It was plain that the patrons of the orchestra were genuinely glad to welcome its return. Deep appreciation of every number was evidenced. The program was varied and interesting, including classic and modern representations. The symphony was Beethoven's seventh, and filled the first half preceding the intermission. Many flowers filled the stage, following this, as a tribute to Mr. Rothwell. Following the intermission came Iberia, of Debussy, and Richard Strauss' *Pranks of Til Eulenspiegel*.

After the Saturday evening concert, the board of directors of the orchestra gave a reception on the stage of the Philharmonic auditorium in honor of Mr. Rothwell and Mr. Clark.

ALDA AND TERTIS OPEN PHILHARMONIC ARTIST COURSE.

As his first offering for the artist concerts, L. E. Behymer selected Frances Alda, Metropolitan Opera soprano, and Lionel Tertis, noted English violinist, with Margaret Hughes at the piano. Mme. Alda is ever a favorite here, and her voice and personal charms were lovelier than ever.

Lionel Tertis made a profound impression from the first tone of the air on the G string to the final notes of his last encore. His obligato to Mme. Alda's singing of the aria of Mozart's *Il re Pastore* proved also how beautiful a vocal accompaniment the viola can be in the hands of an artist. Miss Hughes was an able accompanist.

CELESTE NELLIS-RYNS GIVES PROGRAM FOR EBELL CLUB.

It was fitting that Celeste Nellis-Ryns should make her first formal appearance, after two years abroad, before the Ebell Club. For a number of years Mrs. Ryns was head of the music department of Ebell, and made a record for

(Continued on Page 56).

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Violinist-Teacher-Conductor. The
McKelvey, 1519 Third Ave., Seattle.

ELWYN CONCERT BUREAU—
Western Management
Concert Artists and High Class Musical
Attractions
Broadway Building, Portland, Ore.

KRINKE, HARRY
Suite 506, The McKelvey, Seattle, Wash.
Advanced Instruction of Piano

THOMPSON, LEAH SLUSSER
Soprano

Season 1922-1923

222 Riverside Drive, New York City

Phone Riverside 9881

CADY, CALVIN BRAINERD
Normal Courses and Private Tuition
or Advanced Piano Students, July 17-
Sept. 1. Cornish School, Seattle, Wash.

JACQUES JOU-JERVILLE of Paris
Operatic Tenor
Formerly Boston Opera and leading
grand opera of France
Head Voice Dept. Cornish School,
Seattle.

OATMAN, JOHN R.
Musical Courier Correspondent
805-6 Porter Bldg., Portland, Ore.

TOWNS, KIRK
Baritone
205 The McKelvey, Canadian Club
Seattle New York

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

KANTNER, CLIFFORD W.
Voice
Representing Edmund J. Myer
306 Spring St., Seattle

SPARGUR, JOHN
Director Seattle Symphony Orchestra
People's Bank Bldg., Seattle

PACIFIC COAST DIRECTORY

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BRESCIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg., San Francisco

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St. Los Angeles

SPROTTE, MME. ANNA RUZENA
School of Vocal Art
Sixth Floor of Tajo Bldg., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BRETHERTON, GLORIA
Vocal Instructor and Coach
Placement, Diction, Interpretation
Studio 501 Tajo Building
First and Broadway, Los Angeles

OPPENHEIMER, SELBY C.
Musical, Operatic, Lecture and
Concert Manager
Foxcroft Building, 68 Post St.
Near Kearney, San Francisco

STETZLER, ALMA
Voice—Opera Coach
Egan School
1324 So. Figueroa St., Los Angeles

BOWES, CHARLES
Teacher of Voice
446 South Grand View, Los Angeles

BRONSON, CARL
Voice, Phone 10082
204-5 Music Art Building, Los Angeles

PERSINGER, LOUIS
Management Selby Oppenheimer
68 Post Street, San Francisco

ZOELLNER CONSERVATORY OF MUSIC
Complete Faculty of Artist Teachers
1250 Windsor Blvd., Los Angeles, Cal.

ZERFFI

Teacher of Singing

Voice Production without interference

STUDIO:
309 West 78th Street
Phone: 2779 Endicott**JOSEPH REGNEAS**VOCAL INSTRUCTION
135 W. 80th St., New York
Tel. 9786 Schuyler
Consultation only by
appointment**MATTHEWS**

TENOR

Management: Ernest Briggs, Inc., 1400 Broadway, New York City

LINA COËNAccompanist and Coach — Specialty French Repertoire
Studio: 308 West 97th St., New York City. Phone 1473-J Riverside**GEORGE E. SHEA**Teacher of Vocal Art
and Operatic Acting
845 W. 111th St. New York
Phone Cathedral 8149**ARTHUR J. HUBBARD**

VOCAL INSTRUCTOR

Assistants: Vincent V. Hubbard
Caroline Hooker

SYMPHONY CHAMBERS, BOSTON

EL STRALIA

DRAMATIC SOPRANO

1671 Broadway, New York Telephone Circle 4205

LAURENCE CLIFFORD GIBSON

TENOR

402 KNABE BUILDING, NEW YORK

ARVIDA VALDANE

SOPRANO

407 Knabe Building

New York, N. Y.

Samuel S. Modell

RARE OLD VIOLINS

1628 Aeolian Hall, New York City
Tel.: Longacre 8941

FLORENCE

MACBETH

Chicago Grand Opera

Management: National Concerts, Inc., 1451 Broadway, New York

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Manager: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager,
511 Fifth Ave. (Postal Life Bldg.), New York
Steinway Piano Used.**CLEMENTINE DE VERE**Prima Donna
SopranoFrom Covent Garden, London,
Metropolitan Opera, New York,
etc. Available for Opera,
Concert and Oratorio. Coach to
Mme. Adelina Patti, Calvé,
Nordica and other celebrities.
Also: VOCAL TUITION.**ROMUALDO SAPIO**Vocal
TeacherFormerly conductor Metropol-
itan Opera, New York and
European theaters. Coach to
Mme. Adelina Patti, Calvé,
Nordica and other celebrities.
Address: 109 Riverside Drive, N. Y. City Phone Schuyler 8399**GIULIO CRIMI**

Tenor, Chicago Opera Company

"His voice has that appealing quality best de-
scribed as golden, and after his singing he had to
take endless applause from the audience."—*New
York Evening Sun.*Available for Concerts
Season 1923-1924Management: R. E. Johnston
1451 Broadway - New York City
(Knabe Piano)**MUSIC AND PUBLIC EDUCATION**

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

**THE ORCHESTRA PLAN IN THE
NEW YORK CITY HIGH SCHOOLS**

An Explanation of the Co-operative Plan with the Philharmonic, Symphony, and the American Orchestral Societies

Because of the number of inquiries which have been made regarding the orchestra plan now in operation in the high schools of Greater New York, we are glad to explain briefly the modus operandi and give some account of how the scheme was effected.

For many years, orchestras in our high schools were operated as single units. The general organization of the school in many cases provided the schools and helped to purchase instruments which were not provided by the parents. Most of the orchestras were incomplete as to instrumentation, for which reason music of symphonic character was confined to but a few of these organizations. Three years ago we devised a plan whereby each of the twenty-eight orchestras studied the same music. During the spring term all the pupils of these orchestras attended a concert given by the Symphony Society of New York, Walter Damrosch conductor, at which the music which they were studying was played. In this way the pupils formed a criterion of correct judgment as to how music of this character should be performed. The following is one of the type programs given:

- 1—Overture, Merry Wives of Windsor.....Nicolai
- 2—Fifth Symphony.....Beethoven
- First and second movements.
- 3—Peer Gynt suite.....Grieg
- 4—Rakoczy March.....Berlioz

In support of this plan the Board of Education set aside a fund for the establishment of an orchestral library and for the annual purchase of instruments which were lacking to complete the orchestral ensemble. While this plan was excellent in itself, the amount of work to be done was so great that it was decided to seek all the possible co-operation, which resulted in the following:

The educational committees of the American Orchestral Society, Mrs. E. H. Harriman founder, and the Philharmonic Society, Clarence H. Mackay chairman of the board of directors, decided to get together and assist the schools of New York City in furthering the work of music teaching. There are two distinct plans; one for the instruction of the high school teachers, and the other for the pupils. The teachers' course has been in operation since September, and consists of special conferences and lectures as follows: The first number selected to be studied was the Haydn Military Symphony. The first players in each group of the Philharmonic Orchestra and the American Orchestral Society have given lectures to the teachers on the art of bowing and phrasing for the stringed instruments, and for intonation, expression and technic on the wood wind and brass instruments. The players actually perform their part of the symphony while the teachers study the score, and all the parts have been marked according to the best standards of professional interpretation. This same group of high school teachers then attended a lecture on the historical interpretation of the symphony and its place in the scheme of music, given by Prof. Daniel Gregory Mason. Following this a lecture on the conducting of the Military Symphony was given by Willem Van Hoogstraten, conductor of the Philharmonic. This was accomplished by having the symphony played on the piano while Mr. Van Hoogstraten explained how the conductor should instruct during a rehearsal.

In the meantime, these same professional orchestra teachers visit the high schools weekly and meet all the pupil players of each instrument in an ensemble group, going over with them very carefully each part of the symphony. Then the regular high school music teachers conduct the full ensembles and carry on the work under the immediate supervision of the director of music. These professional teachers are paid out of a fund provided by the educational committees of the Philharmonic and American Orchestral societies. One of the problems faced was the inferior wood wind and brass instruments, and a fund is now being provided out of which this deficiency can be met. After the pupils have rehearsed the Military Symphony they are to be invited to attend a performance by the Philharmonic Orchestra, during which the Military Symphony will be played. This same plan will be followed with each of the symphonic numbers studied.

SCHOLARSHIPS FOR TALENTED PLAYERS.

Paralleling this ensemble teaching the Symphony Society of New York, through the courtesy of its directors, has provided five scholarships in each instrument of the orchestra for the talented pupils. To illustrate: The five pupils who will receive the scholarships for the first violin will be trained by Mr. Tintot, the concertmaster of the Symphony Society, and the five successful flute players will be trained by George Barrere. The others will be trained by the first player of each section. It is contemplated that after a season's work these especially trained children will be put together to represent a city high school orchestra, and will be used on civic occasions.

MUSIC APPRECIATION IN THE SCHOOLS.

The plan for the training of orchestra pupils was not designed with a selfish motive for these pupils alone, but as a basis for teaching music appreciation to the entire school body. When the various orchestras are ready to perform the Military Symphony, the professional players will visit the schools and explain the full meaning of the symphony to the assembled student body, after which the orchestra will play the symphony after the manner of concerts for young people. This plan will be followed as often as it is feasible.

SYMPHONY CONCERTS FOR YOUNG PEOPLE.

Through the courtesy of the directors of the New York Symphony Society, 800 children from the elementary schools will be permitted to attend the symphony concerts for children to be given in Carnegie Hall on successive Satur-

day mornings, and conducted by Walter Damrosch. Commencing in January the Philharmonic Orchestra will follow a similar plan in Aeolian Hall, giving six concerts conducted by Ernest Schelling, to which 600 elementary school children will be invited for each performance.

This scheme was put into operation as an experiment to determine the best manner in which the leading orchestras of our city could co-operate with music instruction in the public schools. It must be borne in mind that the enormous size of the New York City school system very often places almost insurmountable obstacles in the way of accumulative success, but it is confidently hoped by all those concerned that this plan will be continued for many years to come, and the success of such an experiment in New York will no doubt lead to similar co-operation in every school system in the United States which has like advantages.

Alma Beck Sings at Columbia

Alma Beck, contralto, sang at the Horace Mann Auditorium, at Columbia University, under the auspices of the University Extension of the Institute of Arts and Sciences. There was a generous and interesting list of songs and all of them were sung with real artistic intensity. Miss Beck establishes a pleasant communication with her audience and then holds it by her sincerity. Her voice is of rich, even quality, and is used with care and intelligence. Her diction was exceptionally clear whether she was singing in Italian, German, French, or English. Her accompanist, Meta Schumann, was represented by a first-rate song. This and numbers by Hageman, La Prade, and Mary Helen Brown comprised the last group.

Charlotte Lund Opera Club Dates

Charlotte Lund, soprano, has resumed her Opera Club affairs, which include telling the story, singing principal excerpts (aided by N. Val Peavy, baritone and accompanist) of all operas, at Rumford Hall, Saturday evenings, 8:15 o'clock, December 1-15; January 5-19; February 2-16; March 1-15, and Tuesday afternoons, December 4-18, January 8-22, February 5-19, and March 4-18, at three o'clock. These are most enjoyable expositions of operas, Miss Lund relating the tale in finely expressive English, and singing the principal soprano arias, also uniting with Mr. Peavy (who, though a baritone, is able also to sing many tenor arias), in duets covering soprano, tenor and baritone.



Wittel Photo.

**APPLIED HARMONY
KEYBOARD HARMONY
TONE THINKING**By
CAROLYN ALDEN ALCHINNew York Representatives:
Vincent Jones, 515 West 111th St.
Pauline Alderman, 523 West 121st St.**Patti
Melba
Chaliapin
Schumann Heink
Maurel**

There are personal anecdotes of these—and many other famous singers, with illuminating comment on their art, all written in brisk, attractive style, in

**THE
SECRETS OF SVENGALI**

By J. H. DUVAL

"The easiest to read and enjoy of any instruction book in music." (T. Scott Buhrman in the *American Organist*.) And further,

The Secrets of Svengali tells all there is to tell about How to Sing.

Price \$2

For Sale at Music Stores and Booksellers

James T. White, 70 Fifth Ave., N. Y. C., Publisher

MANA-ZUCCA BACK FROM EUROPE

Finds Conditions Abroad Intolerable—All Praise for America—Finishes Ode to Music for Next Year's Maine Festival

Mana-Zucca, brilliant American composer, is back from Europe and declares that she loves America better than ever.

"Don't misunderstand me," she said, "I have always liked and admired Europe, European music and European art, and I still like it. I am not one of those who feel that because they praise one thing they must condemn another."

"But America—now I would like to say to every American that they should visit Europe just now to learn to



MANA-ZUCCA

appreciate better what they have in their own country. We have an idea, you know, we Americans, that everything in Europe—at least in music—is naturally better than everything in America. That was true in the past. It is no longer true at the present time.

"The curious thing is, that Europeans will not acknowledge it. Even though they acknowledge that such conditions are largely the result of wealth, they seem unwilling to give us the credit of having the taste to pick out the best, and the desire to support the best no matter how much it costs.

"After all, it is some credit to anybody to spend money the right way, for the right things, and there must be something in people that makes them spend money for the highest forms of art. Americans do just that. They spend huge sums to have great orchestras, great artists, great pianos and mechanical instruments.

"And the best thing about us is, that we are open hearted and open minded. You have to live a few months in Europe as I did last summer to realize what that means. Europe—well, anybody who reads the newspapers knows that everybody over there seems to hate everybody else. Fond as I am of Europe and Europeans I cannot shut my eyes to that fact, and it is not propaganda nor dislike nor jealousy nor anything else unpleasant that makes the American papers print the things they do. They are simply stating facts.

"And I doubt if there is any other country in the world today that will acknowledge, as we all do in America, that we owe our music life to Europe. No other country seems willing to acknowledge that it owes anything to any other country. Europe is simply full from end to end of chauvinism of the worst sort.

"It is that spirit of big heartedness that I found when I got back home that makes me admire America so greatly. I did not realize before I made this last trip to Europe what an enormous difference there is between our country and the countries of Europe. And the more I think about it the more I feel that when the time comes we are going to make the biggest of music right here simply because we have the biggest hearts and the biggest ideals.

"And it seems to me that we have made enormous strides

Stieff



Pianos

"The Artist Stieff" is one of the few musical instruments still made according to the fine old art of piano building. The "Stieff Tone" is famous with the artists of three generations. It is the voice of the Stieff alone. It is inimitable.

(Send for the new catalog.)

Established
1842

CHAS. M. STIEFF, Inc.

Baltimore
Maryland

in America during the past few years—our music, our art, even our manners, have improved tremendously. Refinement, in spite of the bitter struggle for existence here as everywhere, is on the increase—refinement not only of manner but also of taste. We are getting to like the best things. Not just the thrillers and the sensations, but the best things in serious art. In fact, one Frenchman said to me that we were the only people now who loved serious music—Paris only loved jazz. Which, of course, is a mere Gallicism and is to be taken as such. Yet it is true that we absorb a great deal more music and a great deal better music here than they do abroad.

"In the first place, they are opposed to modernism—the masses, I mean. Of course, there are a few who run after any fad. But the general public will not listen to experiments. They hiss it off the stage. We, on the contrary, have curiosity enough to listen to it at least. We want to know. Europe only wants what it has always been accustomed to.

"And then they are satisfied with a quality we would not tolerate here. They listen to artists Americans would not support, applauding them for some imagined adherence to traditional styles and interpretations which mean little enough to us. And we are the better off without them—those traditions. We take things as we find them, and if they are good and genuine and alive we do not worry about the traditional side of it.

"We still depend upon Europe for most of our art and most of our artists. And there is no reason why we should not. This idea of refusal to accept a good thing because it is foreign is most dangerous and foolish, and I hope we will never come to it. But that is no reason for turning our backs on anything native that happens to be good.

"Why, as I said in the first place, should praise of one thing be condemnation of another? Why cannot artists be just artists, irrespective of nationality, and compositions just compositions whether they come from North, South, East or West? We, in America, bother our heads very little as to where things come from after we know them. But we still have the great fault of taking it for granted that an artist or a composition from Europe is likely to be better than an artist or a composition from America. But it is just in this matter that I note the greatest improvement in America and the greatest room for improvement in Europe. Chauvinism over there is rampant—over here it seems to be dying out—that is, the sort of chauvinism that set a geographical stamp upon art. We are getting so broad-minded that we really hardly ever bother ourselves

about race or nationality at all. If a thing is good it is good and that is all we want to know about it."

ALWAYS COMPOSING.

"And now tell me about your own music," said the interviewer. "Have you been composing?"

"Composing?" Mana-Zucca laughed as if the question amused her. "Of course," she answered. "I am always at it. I have an Ode to Music ready for next year's Maine Festival. A regular cantata with four soloists, chorus, orchestra and organ. Not very long. I do not believe in great length. Even my piano concerto with its three movements only takes about fifteen minutes to play. The text of the new work is by Irwin M. Cassel. He has written a number of my lyrics, and his children's songs especially seem to have found favor with the public."

F. P.

Mme. de Philippe Delights Stamford

The first performance of Mme. de Philippe's unique program, entitled A Musical Journey for Old and Young, was given a very successful hearing at the Stamford Woman's Club recently. The Stamford Sentinel reported it as follows:

Mme. de Philippe has a well-rounded voice of excellent range and quality, and her sympathetic interpretation of each group of songs she sang delighted her hearers. In addition, she has a most charming presence. For her first two groups she wore a Watteau costume of green satin basque and overdrape, and a deep-cream brocaded skirt, which, with her wig, was tremendously becoming. In the last half she was no less delightful in a Mid-Victorian print, with ruffled hoop skirts.

The Stamford Advocate was equally laudatory:

The audience was truly borne on wings of song. Mme. de Philippe, in white wig and a charming costume of apple-green satin, bouffant over a cream underskirt, sang in a voice now light and dainty, now dramatic with high spirit, now low and gentle with notes of pathos. Admiration, authority, subservience, tragedy, and suffering were welded in the beautifully modulated and dramatically controlled tones. She sang with beautiful diction, beautifully modulating and controlling her head tones. She has great charm of personality.

Grainger's Shepherd's Hey on Many Programs

Shepherd's Hey is one of Percy Grainger's most popular compositions. Last year it was played many times by the Minneapolis Symphony Orchestra when on tour. At the beginning of this season it has been on two recent programs—on October 16 it was played by the Rochester Philharmonic Orchestra under Eugene Goossens, and on Saturday afternoon, October 27, Gabrilowitsch played it at his New York recital.

ALEX

COROSHANSKY

Well known Russian Opera
and Symphony Conductor

225 West 110th Street, New York



ABRAHAM SOPKIN

VIOLINIST

New York Recital at Aeolian Hall
November 28th, 1923

Under Management HAENSEL & JONES

CLAIR EUGENIA SMITH

Mezzo Soprano

410 Knabe Building
New York

YEATMAN GRIFFITH

Teacher of FLORENCE MACBETH, Prima Donna Coloratura;
LENORA SPARKES, Lyric Soprano, and other prominent Artists.
Studios: 318 West 82d St., NEW YORK CITY. Tel. Schuyler 8537

U. S. KERR

BASS BARITONE
RECITALS IN ENGLISH, FRENCH,
ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City. Tel. 2970 Audubon

MADAME EMILY MONTERRATT FITZMAURICE

Teacher of Tone Formation, English Diction
and Fundamental Breathing

Studio: 130 West 84th St., N. Y. Phone 5049 Schuyler

Estelle LIEBLING

Soprano

Studio: 148 West 55th St., New York Tel.: Circle 8815

GIUSEPPE BOGHETTI

OPERATIC and CONCERT TENOR
Graduate, Royal Conservatory of Music
MILANO, ITALY

Vocal Studios: 1710 Chestnut Street Philadelphia, Pa. 103 W. 86th St., N. Y. Phone: 10079 Schuyler

Walter Henry Hall

Professor of Choral Music,
Columbia University
Address 39 Claremont Ave.

William S. BRADY

TEACHER OF SINGING

Studio: 137 West 86th St., New York. Tel. Schuyler 3580

CHARLES SANFORD SKILTON

COMPOSER and ORGANIST

University of Kansas Lawrence, Kansas

MARIE SUNDELIUS

Soprano

With the Metropolitan Opera Co.

Exclusive Management:

HAENSEL & JONES Aeolian Hall, New York

Edwin Franko Goldman

CONDUCTOR THE GOLDMAN BAND

"A Symphony Orchestra in Brass" Columbia University Concerts

Personal address: 202 Riverside Drive, New York

J. FRED WOLLE

ORGANIST

Management: THE WOLFSOHN MUSICAL BUREAU,
712-718 Fink Bldg., New York

LEON RAINS

BASSO

Studio: 202 West 92nd St., New York Telephone Riverside 9486

ANNIE LOUISE

DAVID

Harpist

Management:

WALTER ANDERSON

Phone: 1212 Bryant 11 1452 Broadway, N. Y.

DAN BEDDOE

TENOR

Voice Culture—Recitals and Oratorio
Cincinnati Conservatory of Music Cincinnati, Ohio

ALBERT

RIEMENSCHNEIDER

Organist and Director of Music, Euclid Avenue Baptist Church,
Cleveland, Ohio.

Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.

CONCERT ORGANIST—PIANO AND ORGAN STUDIO

For Recitals or Instruction, Address Berea, Ohio.
Piano Studio, 707 The Arcade, Cleveland, Ohio.



WURLITZER

Violin principle of
sounding board gives
grand piano tone to
our upright pianos
Send for catalog

NEW YORK
AT 120 WEST 42 ST.

STORES IN
NEARLY ALL
PRINCIPAL
U.S. CITIES

ACROSS THE COUNTRY

Alliance, Ohio, November 1.—With fine artistry the Orpheus Male Choir, of Cleveland, captivated a large audience in the high school auditorium on October 25, under auspices of the Women's Welsh Club. While every number was well received the work in the opening selection, Martyr of the Arena, was especially praiseworthy, being handled with exceptional force and finish. Charles W. Dawe proved an efficient conductor. The solos were selections of A. E. Hart, C. W. Smith, James Blair, and E. Bryan Evans who sang Total Eclipse in excellent style. The duet of Evans and Blair was also well received. R. McC.

Augusta, Ga., October 22.—The fall season in Augusta opened brilliantly with the lavish Follies of 1923, produced by E. E. Trader, under the auspices of the United Daughters of the Confederacy, at the Imperial Theater. The chief vocalists of the evening were Mrs. Seymour Sylvester, Earl DeLoach, Mrs. Louis Krisheldorf, Robert Owens, Julia Johnson, Allen Deas, and W. M. Manning. An artistic dance was offered by Vera Baxter and Harry Foucher. E. A. B.

Birmingham, Ala., October 22.—The Birmingham Music Study Club held its opening social meeting in the Tutwiler Hotel. A delightful program was rendered by Marion Stavrovsky, dramatic soprano, and Mrs. H. D. King, contralto. Bonnie Howard played the accompaniments.

The Treble Clef Club reorganized October 18, in Cable Hall. Mrs. I. Morris is chairman.

The All Star Concert Series presented Frances Alda and Charles Hackett in concert at the Phillips High School Auditorium, October 11. A large and enthusiastic audience was present. Alda was already a favorite, as she has been heard here several times, and Mr. Hackett was given an ovation after his closing number.

Irene Castle and her company appeared here, in the handsome new auditorium of the Masonic Temple, under the auspices of the All Star Concerts, October 15.

Carolina Wilson Foster, of Gadsden, has accepted a position with the Louie Compton Seminary as director of the organ department and teacher of piano.

Lewis Pendleton, bass-baritone, has located in Birmingham. His excellent bass voice is being heard at St. Mary's on the Highlands.

The open meeting of the Music Study Club, October 25, was an interesting occasion. The club is continuing the correlation of the arts as the basis of study this year. The theme was the Rustic in Art, and W. R. Hendrix correlated the moods which actuated the work of Edward Grieg, Robert Burns, and François Millet. Edna Gockel Gussen, director of the Birmingham Conservatory of Music, played Grieg's Ballade, and several nature songs. Lucile Roberts Brooks sang some of his songs. Anitra's Dance was rendered by the Treble Clef Chorus.

The Birmingham Festival Chorus has been organized with O. Gordon Erickson, as director. The chorus is now engaged in rehearsing The Messiah. A. G.

Boston, Mass.—(See letter on another page.)

Canton, Ohio, October 30.—Success crowned the first of a series of three musical events, under the auspices of the Canton Women's Club, when an audience numbering 2500 the evening of October 26, heard Rachel Freese Green, Caroline Harter Williams, and Carol Williams, at the city auditorium. Mrs. Green was in good voice and sang for her opening number Brunnhilde's cry and Brunnhilde's supplication from Die Walkure; also Isolde's curse from Tristan and Isolde. Mrs. Williams played Variations, by Tartinì, and the adagio cantabile and allegro guerriero of Max Bruch's Scottish Fantasy. She played her old Stradivarius violin, and was accompanied by her daughter, Carol Williams, at the piano.

William E. Strassner, one of the best known figures in local musical circles, with assisting artists, offered a most successful concert on October 26, in the high school auditorium. Assisting him were I. Garfield Chapman, violinist; and Francesco B. Delone, composer and pianist. Mr. Strassner's accompanist was Evelyn Kattman. He opened the concert with the prologue from Pagliacci, and followed it with March Call, De Lone; a duet, and The Good Samaritan, Chadwick; followed with For All Eternity, by Messrs. Strassner and Chapman, which was especially well received. Mr. Chapman's rendition of the Schubert Ave Maria also was one of the features of the concert.

With a personnel of sixty, including practically all of the city's leading soloists, the Canton Community Chorus has been organized and rehearsals started. The chorus will be drilled and supervised by Lawrence A. Cover, well known local conductor.

With the opening of the season the Junior MacDowell Club comes again with its outlined plan for work. The first meeting of the year was held this week at the Canton Women's Club, and the selections were most enthusiastically received. A new feature of the club was introduced this week. Mrs. Gail Watson Cable gave the first of a series of instructions on the orchestra. This will be continued throughout the year and is to embody a thorough study of the various musical instruments of which the orchestra is composed. The Junior MacDowell club is designed to instill a love of good music, an appreciation of its beauty, and the pleasure it can give to the many devotees of the art. The regular meeting of the MacDowell club was held on October 25 at the Canton Women's Club, and a Wagnerian program was given. A paper was read by Mrs. James Rice on Isolde's Love Death. Lucile Smith offered Tristan and Isolde, and other popular numbers were presented. R. McC.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Greensboro, N. C., October 25.—The Greensboro College Department of Music gave a faculty recital on the evening of October 16, comprised of an entire program of Beethoven's compositions. L. Pearl Seiler, pianist; Gilman F. Alexander, baritone, and Robert L. Roy, violinist, took part.

On the evening of October 22 another faculty recital took place, this time made up of works entirely by Liszt. The performers were Katherine Hutton, pianist; Gilman F. Alexander, baritone; Ida M. Bridgman, pianist, and Prof. Church, organist. D. O.

Long Beach, Cal.—(See Music on the Pacific Slope.)

Los Angeles, Cal.—(See Music on the Pacific Slope.)

Montreal, Canada.—(See letter on another page.)

Muncie, Ind., October 22.—The Matinee Musicale opened its thirty-fifth season October 17, at the Hotel Delaware. A delightful recital was given by Mrs. James Lowry, soprano, with Helen Smith, accompanist. Inez Overcash is the president of this active club of 130 members. Muncie is very proud of the Juvenile Matinee Musicale, it being not only the largest in Indiana but the largest in the National Federation of Music Clubs. Last year its membership was 279. It was organized by Sarah McConnel and was the first children's club in the State. Mrs. Ray P. Johnson, the successful concert-manager of the club, announces the following artists: Maier and Pattison; Florence Easton, and the Letz String Quartet. H. M. B.

Philadelphia, Pa.—(See letter on another page.)

Prospect, Ohio, October 30.—Before an audience of almost 1,000, the first of a series of community concerts was offered October 26, under the supervision of Helen Roberts, supervisor of Music in the Marion public schools. Miss Roberts conducted the community singing. Other numbers included a vocal solo by Loren Griffith, cornet duet by Kathryn Johnson and Roy Pace; selection by the Prospect Boys' Glee Club; and a saxophone solo by Oscar Cast. R. McC.

San Diego, Cal.—(See Music on the Pacific Slope.)

San Jose, Cal.—(See Music on the Pacific Slope.)

San Francisco, Cal.—(See Music on the Pacific Slope.)

Terre Haute, Ind., October 28.—The initial number of this season's artist course, under the management of George Jacob, offered Cyrena van Gordon, of the Chicago Civic Opera, in a song recital at the Grand Theater, October 18. A well-filled house greeted the artist with generous applause, to which she responded with a number of encores during the course of the evening.

The Music Section of the Women's Department Club recently presented the Tollefsen Trio (Carl Tollefsen, violin; Augusta Tollefsen, piano; and Paul Kefer, cello) in an enjoyable program, which was well received by a large audience. After the concert the artists were informally entertained at the home of Gwendolin Larsh Mewhinney, president of the Music Section. A series of talks on musical appreciation is being given to members of the Department Club by Anna E. Hulman.

The Conservatory of Music of St. Mary of the Woods, conducted by the Sisters of Providence, opened this season with an unusually large enrollment. During the course of the school year a number of excellent artists appear in the auditorium of the Conservatory for the benefit of the students. A. E. H.

Vancouver, B. C., October 19.—The musical season had a brilliant opening on October 16, when Mary Garden appeared in recital.

The famous diva's opening number was Depuis le Jour, from Louise. This served to reveal her wealth of emotional sympathies. The program further included Zuneignung (R. Strauss), The Steppe (Gretchaninoff), Massenets Ouvre tes yeux bleus, and Tosti's La Serenade. Miss Garden's manner on the concert platform was beautifully dignified, yet tempered with an atmosphere of friendliness. The assisting artists, Gutia Casini, cellist, and Georges Lauweryns, pianist, achieved far more than merely filling in the program of the stellar singer. This recital, the first of the series to be given under the local management of Lily J. Laverock, was held in the Arena. E. R. S.

A SODER-HUEGK

EMINENT VOICE TRAINER AND COACH OF

the following prominent singers: George Reinhardt, Walter Mills, Marion Lovell, Elsie Marion Ebeling, George Rothermel, Elsie Lovell-Hankins, Hargrave Kirkbride, Bernard Schram, etc.

**Fall Term
Now
In Session**

**Write for booklet and details
METROPOLITAN OPERA HOUSE
1425 Broadway, New York
Phone: 4119 Penn. and 2634 Penn.**

KRONACH & BACH
Ultra-Quality PIANOS
and PLAYER PIANOS
Used and Endorsed by Musical Artists
Everywhere, including
Kouns Sisters

MONTREAL IS DELUGED WITH WELL KNOWN ARTISTS

Melba, Nyiregyhazi, Elman, Rothier, Clara Butt, and Others
Appear—Dupré Presents Sum Total of Bach's Organ
Works—Other Organ Recitals—Notes

Montreal, Canada, October 24.—A distinguished concert, the first of the season, was given in the St. Denis Theater October 1, by Dame Nellie Melba, assisted by Prince Obolinsky, baritone; George Miquelle, cellist, and Carl Lamson, accompanist. Louis H. Bourdon was the manager.

DUPRÉ PLAYS ALL THE BACH ORGAN WORKS.

Under the patronage of His Excellency the Minister of Fine Arts of France, and of the Consul General of France in Canada, Marcel Dupré is giving a series of ten recitals introducing the whole volume of Bach's organ works, in the church of St. Andrew and St. Paul's. These recitals have been well attended by musicians from far and near. Bernard Laberge, the general manager of Marcel Dupré, is responsible for this musical event. A special analytical program, with a foreword by Frederic Pelletier, was published by Paul Mauge.

NYIREGYHAZI CREATES SENSATION.

The young Hungarian pianist, Erwin Nyiregyhazi, simply took Montreal by storm when he appeared in the Windsor Hall on October 11. The enthusiasm of the audience knew no bounds. At the request of Alfred Laliberte, a pupil of the late Scriabine, Mr. Nyiregyhazi played Poeme in F sharp, and Poeme Satanic, by that composer. He was assisted by Robert Ringling, baritone. This concert was under the direction of Victor Desautels.

SUNDAY AFTERNOON CONCERTS.

The first of the Sunday afternoon concerts (to be given all winter at the Orpheum Theater), was inaugurated on October 7, by Clara Butt, English contralto. She was assisted by Kennerly Rumford, baritone, and W. H. Squire, cellist. Ivor Newton was the accompanist. The second of these Sunday afternoon concerts was given on October 14, by Mischa Elman, to a packed house. His program consisted of concerto in D minor, by Bruch; Etchings, by Albert Spalding; Air de Lenski, from Eugen Onegin, by Tchaikowsky-Auer; Oriental Serenade, by Selim Palmgren; California, by Arthur Loesser, and Palpite, by Paganini. Josef Bonime was the accompanist.

MONTREAL'S FAVORITE IS HEARD.

The first of a series of concerts to be held in the Windsor Hall, this season, was given on September 26, by Leon Rothier, a great favorite here. It was under the management of Victor Desautels. The program consisted of songs old and new. Maurice Jaquet was the accompanist.

ANOTHER FRENCHMAN.

Robert Cousinon, a French baritone from the Paris Opera, gave a recital in the Windsor Hall on October 5. His singing was greatly enjoyed by the audience. His program consisted of many old French songs. Maurice Jaquet, a French pianist and composer of this city, was the accompanist. He also played a few of his compositions, one, a paraphrase on the old French Canadian song, Alouette.

A CHORAL DINNER.

On October 6, the Choral St. Louis de France held a dinner in the Windsor Hotel to celebrate the twenty-five years of Frederic Lariviere's presidency of the society. In the course of the evening a presentation of silver was made to him. Prominent among the large assemblage was Marcel Dupré, and Paul Ouimet, tenor, of Ottawa, formerly a prominent member of the choir.

FREE ORGAN RECITALS.

Free organ recitals are given at Christ Church Cathedral, in the heart of the business section of the city, every Monday at the noon hour by the Cathedral organist, A. E. Whitehead. This allows business people and store employees a chance to enjoy an hour of good music.

NOTES.

The seventeenth general meeting of the Montreal Canadian College of Organists was held a few weeks ago, and the following officers elected for the season 1923-24: Honorary chairman, P. J. Ilseley; chairman, G. M. Brewer; vice-chairman, A. E. Whitehead; secretary, Clarence V. Frayn; treasurer, J. E. Lauer; executive committee, J. E. F. Martin, H. E. Key, A. J. Binnie, Geo. Brooke, and D. A. Hinchcliffe.

Eugene Knester, vocal teacher, has returned to the city after an absence of three months and resumed his teaching. Olga Guilaroff, pianist, has returned to her studio. Paul Dufault, tenor, will teach at the Montreal Conservatory of Music.

A new Philharmonic body has been organized at the Macdonald College; it will also embrace a new branch devoted to choral singing. Mr. Musgrove, the director of music at the college, will be the conductor; he will also organize a class of instruction in sight singing.

La Symphonie de Montreal, a new orchestra, has been organized under the direction of J. J. Goulet.

On October 9, a daughter was born to Madame Victor Desautels (Cecilia Brault), soprano. M. J. M.

The New York Trio Active

The New York Trio (Clarence Adler, piano; Louis Edlin, violin; Cornelius Van Vliet, cello) has been engaged

G. CURCI

to play at the People's Symphony Concert in New York on November 16. Other forthcoming engagements are as follows: Stamford, Conn., January 9; Meadville, Pa., January 31, and Carnegie Hall in Pittsburgh, Pa., February 1. The program given by the trio at Hunter College on Thursday evening, October 18, comprised the trio in C major of Mozart and the Smetana trio in G minor. The chapel at Hunter College was filled to overflowing, and the program was enthusiastically received and several encores demanded. The usual finish, precision and unusually fine tonal balance of the trio were in evidence.

Bachaus in Newcastle

Twenty-four recitals in two months is the record of Bachaus' tour of England in October and November. The cities included on the itinerary are Newcastle, Glasgow, Edinburgh, Dundee, Sunderland, Bradford, Southampton,



WILLEM BACHAUS

Eastbourne, Bournemouth, London, Derby, Halifax, Leicester, Hanley, Liverpool, Manchester, Hull, Nottingham, Mansfield, Chesterfield, Birmingham, Cheltenham, Cardiff, Sheffield, Middleborough, Belfast, Dublin, Bristol, and Preston. There are several London appearances, and one appearance as soloist with Sir Thomas Beecham at Queens Hall, London.

Mr. Bachaus' schedule carries him throughout the British Isles from October to December 15, after which his American tour comes into proximity. Bachaus recently appeared at Amsterdam with the Concertgebouw Orchestra, Dr. Muck conducting, playing with great success the Beethoven C minor concerto and the Pick-Mangiagalli Sortilegi which he played here last year with the Philharmonic Orchestra. The Newcastle Daily Journal says:

Of Bachaus I wrote many years ago that he at once came into the small category of great artists of the one name variety. That was in the days of Newcastle's People's Concerts when our municipality had some semblance of a musical soul, and when Bachaus himself was in the prodigy chrysalis stage. He created a furor then, and he came back yesterday and repeated and emphasized his greatness at the opening of the international Celebrity Concerts in the Palace Theater. Since then he has discarded that erstwhile excrement of

VOCAL TEACHER AND COACH

Studio: 25 WEST 86th STREET, NEW YORK CITY
Phone: 8107 Schuyler.

foreign genius, the flowing locks, which suppositiously were so favored of English musical audiences, and he now relies solely upon his art. And truth to tell that art is supreme enough to require no fictitious aids to popularity, and before he had completed his first number none could have failed to notice the distinction of his style, the extraordinary dexterity and the fluency of his phrasing and the maturity of his interpretations. He came forward with a program that only a giant of the keyboard would dare to attempt. Bachaus was great to the very end. The audience was large and enthusiastic.

Mérö's Erie (Pa.) Recital, January 22

Yolanda Mérö will appear in recital at Erie, Pa., on January 22. This date was determined in connection with her appearance as soloist with the Cincinnati Symphony Orchestra on January 25 and 26. Directly after these appearances, the pianist will proceed to Chicago to appear there in recital on February 3 and in Fort Wayne, Ind., on February 5.

Sundelius' California Tour

From word just received from the Coast, it is learned that Marie Sundelius' California tour in November and December will include appearances in San Francisco, Los Angeles, San Rafael and San Jose, besides other dates to be announced later.

Clyde Burrows Sings Nichavo

Nichavo, the popular song of Mana-Zucca, has found favor with another artist, namely, Clyde Burrows, who will sing it at his concert in New Britain, November 18, and also at his New York concert.

"Incomparable Butterfly"



TAMAKI MIURA

World Famous Japanese Prima Donna

Touring United States—Season 1923-24
CONCERT AND OPERA

Maestro Aldo Franchetti
at the piano

Management: Fortune Gallo
Aeolian Hall, New York
Tel. Longacre 8838

DUNNING SYSTEM

of Improved Music Study
for Beginners, Inc.

ENDORSED BY THE LEADING MUSICAL EDUCATORS OF THE WORLD

Normal Classes as follows:—

MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th Street, New York City; Los Angeles, Calif., Jan. 16, 1924

MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash.

TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.

HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago.

ALLIE E. BARCUS, 1008 College Ave., Ft. Worth, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. January and April, 1924.

ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.

CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.

VIRGINIA RYAN, 940 Park Avenue, New York City.

MRS. JEAN WARREN CARRICK, 100 East 68th St., Portland, Ore.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

MAUD ELLEN LITTLEFIELD, 3309 Troost Avenue, Kansas City, Mo.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio; Dayton, O., January; Miami, Fla., February.

CARRIE MUNGER LONG, 605 Fine Arts Bldg., Chicago, Ill.; Normal Classes.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

INFORMATION AND BOOKLET UPON REQUEST

RAISA

Dramatic Soprano
Chicago Opera Company

Available for Concerts
April and May, 1924

Management: R. E. JOHNSTON, 1451 Broadway, New York

Associates: L. G. BREID and PAUL LONGONE

BALDWIN PIANO

VOCALION RECORDS

RIMINI

Baritone
Chicago Opera Company

MISCHA

LEVITZKI

The Phenomenal Pianist
Season 1923-1924
in America

Exclusive Management: DANIEL MAYER
Aeolian Hall, New York
Steinway Piano Ampico Records

MUSIC ON THE PACIFIC SLOPE

(Continued from Page 51).

herself and the club. Mrs. Ryns returns after two years abroad (spent largely in study with her old master, Moszkowski), more than ever a believer in America and in American music and musicians. She opened her program with a group by American composers, playing a novellette of MacDowell and giving the first public performance here of Charles Wakefield Cadman's Hollywood suite; June Day on the Boulevard, dedicated to Mary Pickford, and Humoresque, dedicated to Charlie Chaplin, "from one Charlie to the only Charlie." She also played numbers by Cyril Scott and Ravel, closing with a brilliant concert etude, written for and dedicated to her by Moszkowski.

Sharing this program with Mrs. Ryns was J. Geddes Winslow, baritone, the possessor of a fine resonant voice and good style. Mr. Winslow's first group was also American, consisting of Inter Nos, McFadden; Love Sends a Little Gift of Roses, Openshaw, and Eili Eili, by Shalitt. The latter was especially well done, and brought a quick response from the audience.

A unique closing of the program was the presentation of Von Fielitz' cycle, Eliland, with a cathedral setting and the artists in costume. With the lighting of cathedral candles it was most effective. In this, more than any other, Mr. Winslow showed his ability.

LOS ANGELES TRIO OFFERS FIRST RECITAL.

The Los Angeles Trio gave its first program at the Fine Arts Theater October 18, presenting the ultra modern Bloch sonata for violin and piano; also the Mendelssohn trio in D and the Smetana trio in G minor.

FREDERICK HERRMANN MAKES INITIAL APPEARANCE.

France Goldwater presented Frederick Herrmann, baritone, in recital at the Fine Arts Theater on October 15. Mr. Herrmann has been known as a pianist and organist, also as a composer, but this was his first formal appearance. He gave an extensive program including three numbers of his own composition, one of which, Twilight, had to be repeated. His voice is light and pleasing. He had the splendid assistance of May McDonald Hope, pianist, and Cahum Lubinski, violinist, who played a group of selections.

OPENING PROGRAM OF THE AMERICAN MUSIC OPTIMISTS A SUCCESS.

The American Music Optimists of Los Angeles gave their opening program Friday in Chickering Hall in the new Southern California Music Company building. Adelaide Trowbridge, president, presented the new officers for the year and several honor guests. The program, as are all Optimists' programs, was exclusively of American compositions. It served to introduce a newcomer, Mrs. Evelyn Paddock Smith, whose piano numbers were greatly enjoyed. Earl Meeker, a favorite local baritone, accompanied by Ann Thompson at the piano, gave one group of solos. Mrs. Paddock Smith played Prelude and Fugue in D minor by Arthur Foote; The White Peacock, Griffes, which was the most interesting on the program, and Tango American by Carpenter. Mr. Meeker sang numbers by MacDowell, MacGill, Gertrude Ross and Homer Grunn.

NOTES.

Cordelia Smislaert, the popular concert pianist and teacher, has opened a studio in Hollywood for piano, ear training, and cultural study.

Genevieve Church-Smith, well known soprano of Pasadena, has returned from New York where she has been coaching with Anna Schoen-Rene, her former teacher.

Arthur Alexander, whom Los Angeles once claimed as a resident, has been spending his vacation in Southern California, and will give a recital early in November before leaving for the East. This will delight his many admirers.

Several New York voice teachers have chosen Los Angeles as a home. Among these are Grace Whistler, the well known prima donna; Josephine Dowler, teacher and coach, and Mr. and Mrs. H. H. Brown, who have taken a studio in the Music Arts Building, and established the Topping-Brown Studios.

Over 1,000 singers who were members of the great Wayfarer chorus have formed a permanent choral organization

known as The Wayfarer Chorus, with William Tyroler as conductor. They plan to present new works never before heard in Los Angeles. J. C.

San Diego Amphion Club Season Begins

San Diego, Cal., October 23.—Frances Alda, soprano, and Lionel Tertis, violinist, with Margaret Hughes at the piano, opened the Amphion Club season with a very successful concert. The theater was crowded and the audience enthusiastic. Mme. Alda responded to many encores and sang with spontaneity and charm. Mr. Tertis revealed unusual possibilities in his instrument, and made a remarkably deep impression as an artist of sincere and engaging personality. Miss Hughes deserves much praise for her thoroughly artistic accompaniments.

Gertrude Gilbert, president of the Amphion Club, and her sister, Bess Gilbert, are spending several months in New York.

OUT-OF-DOOR PAGEANT AT BALBOA PARK.

The Community Music Association presented Legends of the Yosemite, and Scenes from Montezuma, by Humphrey J. Stewart, in sumptuous pageant form at the out-of-door organ pavilion in Balboa Park before an audience of several thousand people. Through the generosity of John D. Spreckels a large stage was built and the elaborate plan of costuming carried out in every detail. Dr. Stewart's stirring music was sung by the Cadman Club (of forty male voices), assisted by smaller groups and soloists under the direction of Wallace Moody. Dr. Stevenson, president of the Cadman Club, George Reed, and Charles Ross sang the solo numbers. Dr. Stewart presiding at the great out-of-door organ. The affair was a great success, and the C. M. A. is to be congratulated. E. B. B.

Pacific Opera Company Offers Rigoletto

San Diego, Cal., October 24.—At the Spreckels Theater last Saturday evening the Pacific Grand Opera Company gave an excellent performance of Rigoletto. The tenor, Miguel Laris, sang the role of the Duke of Mantua. Walter Dupree was Rigoletto, and Conchita Chavez the Gilda. The remainder of the cast was made up of Forest Bell, Vladimir Rubintoff, Wilhelmina Carson, Yvonne Peugeot, Teresa Morzetti, Thelma Zimmerman, Douglas Cole, Antonio Bonella, and La Verne Hupp. B. Roscoe Schryock was the conductor. The theater was crowded almost to capacity, and the artists, and members of the Ippolitov ballet, received much enthusiastic applause. T. O.

Graveure's Sensational Pittsburgh Debut

The Metropolitan Musical Bureau received the following telegram from James Bortz, local manager, of Pittsburgh, Pa.:

Your wonderful baritone, Louis Graveure, opened the fourth season of Bortz concerts in Carnegie Music Hall of Pittsburgh. Enthused the large audience to the nth degree. Already requests have come in for his return next season. Please mail me your opinion on him for a date for next year. Pittsburgh music lovers were thrilled by the magnificent voice, the splendid diction and perfect interpretation of song by that great baritone, Louis Graveure. Please accept my sincere thanks for sending him here to open my series.

A Fourth Reengagement for De Horvath

Another date has been added to Cecile de Horvath's October tour. She gave a recital at Swarthmore College, Swarthmore, Pa., on October 29. This was her fourth reengagement at Swarthmore within the last three years. She also has been signed up recently for three more recitals in Mississippi, making a total of eight recitals in that State alone. The three new dates are in Hattiesburg, Blue Mountain College, Blue Mountain, and Poplarville. She is also contracted for a recital in Hebron, Neb.

Lucile Kellogg in Berlin

Lucile Kellogg, the American soprano, who has been in Italy and Germany during the last year, writes that she will remain in Germany the entire winter. At present she is studying in Berlin with Madam D'Albert-Fink, the third of the seven wives of D'Albert. Miss Kellogg hopes to return to America within the next two years.

Interest Increases in Sistine Chapel Choir

The country-wide interest in the tour of the Sistine Chapel Choir is intense. The Catholic hierarchy, as well as the parish priests throughout the country, are backing the concerts to the limit, in most instances placing on their church bulletin boards the announcements of the choir's local appearances. The fact that a large number of priests all over the country have been at one time or another pupils of Antonio Rella, the director of the choir, has added a personal note to the tour of the famous organization, which Mr. Healy's representative reports is greatly facilitating their work. These priests, former students of the North American College in Rome, at which Monsignor Rella is professor of music, are everywhere organizing receptions for their old teacher, whom they unanimously acclaim as the world's foremost authority on the music of the Catholic Church.

Among the warmest supporters of the Sistine Choir's concerts are Cardinal Dougherty, of Philadelphia; Archbishop Hayes, of New York, and Archbishop Hanna, of San Francisco. Cardinal Dougherty writes in a recent letter to Mr. Healy: "I deem it a golden opportunity for all to hear the music of Palestrina and other eminent composers sung by the very choir for which it was written."

But interest in the Choir's tour is not confined to Catholic circles. In every city the whole body of music lovers of whatever religion are keenly interested. Their interest is due to the fact that they recognize that the Sistine Chapel Choir has for six full centuries been the depository of the true tradition in ecclesiastical song, and that it has never bowed to the fads of the moment, or given an ear to worldliness in music. They recognize, too, that Monsignor Rella is today the foremost interpreter of music in the Gregorian style as well as of the classic masters such as Palestrina and Vittoria. S. J.

Sigrid Onegin Opens Milwaukee's Musical Season

Milwaukee, Wis., October 25.—What promises to be a musical season of exceptional brilliance in Milwaukee had its official opening Sunday afternoon, October 14, when Margaret Rice presented Sigrid Onegin, the famous Swedish contralto, in the initial event of her Twilight Musicales series. Mme. Onegin, who had been heard previously here, was received by the critical audience in the Pabst Theater with every evidence of delighted appreciation. The press on Monday morning was a unit in singing the praises of the superb contralto, conceding her voice to be the greatest of its kind heard in many years. Mme. Onegin indeed possesses every attribute that one could ask—a fascinating stage presence, a gorgeous quality of tone smooth as velvet throughout its entire register, and a complete mastery of the six different languages in which she sang on Sunday. She possesses the unique art that characterizes her every number until one feels that never before has it been so superbly interpreted. Her program included early Italian songs, arias from the operas, Mozart's magnificent Hallelujah, The Erl King, besides songs by Strauss, Wolf, Schumann, and a delightful American group which concluded the program, Clark's The Blind Ploughman being received so enthusiastically as to bring several encores. Michael Raucheisen, her accompanist, provided masterly accompaniments. He is evidently an artist of imagination and exquisite equipment. Mme. Onegin appeared in Kenosha the night following, under the auspices of Marion Andrews. M. A.

Werrenrath Records The World Is Waiting for the Sunrise

On November 2, Reinald Werrenrath's new Victor record was put on the market. The World Is Waiting for the Sunrise, the year's ballad success. This popular record is Mr. Werrenrath's only one until December 12, when two Christmas numbers will be released. At his recital on October 11, at Eau Claire, Wis., the song that quite captivated his audiences was A Brown Bird Singing. This charming selection has been taken up recently and featured by numerous concert artists, particularly Mr. Werrenrath and John McCormack.

EFFA ELLIS PERFIELD DIRECTORY OF TEACHERS

By EFFA ELLIS PERFIELD, 121 Madison Ave. (30th Street), New York City

Phone: Madison Sq. 9069

NEW YORK

C. KATE BEACON
Piano and Class Work
621 E. 29th St., Brooklyn
Phone: Mammfield 1297

RUTH CARLMARK
Accompanist and Piano Instruction
Pupil of La Forge-Berumen Studio
436 Sterling Place, Brooklyn

MAUDE TUCKER DOOLITTLE
164 22nd St., Jackson Heights, Elmhurst, L. I.
Phone: 3477 Newtown
Carnegie Hall, Room 803-4, Wednesdays
Phone: Circle 1536

KATHRYN DRIGGS
Pupil of Moszkowski and Victor Wittgaten
Teacher at Seville School for Girls
15 Clarke St., Brooklyn Phone: 2384 Main

MILDRED HAIRE
Piano and Class Lessons
Teacher at Englewood Conservatory
Studio: 25 E. 30th St., N. Y. City.
Tel.: Mad. Sq. 8189.

RUTH JULIAN KENNARD
Piano and Class Lessons
Studio Address: 2128 Broadway (Between
74th and 75th Streets), New York City.
Phone: Endicott 1050.

IDIS LAZAR
Concert Pianist and Teacher
50 Morningside Drive, Apt. 42, New York
Phone: 7778 Cathedral

JENNIE S. LIEBMANN
Piano and Class Lessons
1140 St. John's Place, Brooklyn
Phone: 0981 Decatur

MME. SCHUBERTH-NEYMANN
Piano Ensemble and Individual Lessons
Steinway Hall, Studio 9B, New York
Phone: Stuyvesant 0500

MRS. WILLIAM D. REED
Piano and Class Lessons
34 West 96th St. Riverside 4634

LESLEY GUEST REILAND, Mus. B.
Member of the Piano Faculty, Syracuse
University, Syracuse, N. Y., 1911-1916
Studios: 800 Carnegie Hall, New York City
1410 Avenue H, Brooklyn, N. Y.

ADELE F. SOUTHARD
Piano and Class Lessons
11 West 96th St. Riverside 9773

EMILY L. SNOW
Piano and Class Lessons
204 East 18th St., N. Y. Tel. 4428 Lexington

MARY C. STOWE
Teacher of Piano
Pupil of Mary Burnham Moore, William H.
Sherwood, Rolf, Moszkowski, Barth
and Thelma Burnham.
275 Central Park West, N. Y.

MABEL COREY WATT
Examining Normal Teacher
Directress of Music, Flatbush School
Four Assistant Teachers
94 Prospect Park W. Brooklyn
Phone: South 3688-J.

HARRISON E. WOOD
Piano
5 Robins Place, Yonkers
Phone: 3652 Yonkers

NEW JERSEY

ETHEL Y. THOMPSON
President, Roseville Music Club
Individual and Class Lessons
11 Pittsfield Ave., Cranford

CALIFORNIA

ADELE DAVIS
Piano
Belvedere, Phone: 1-M

MRS. A. B. THOMPSON
Voice and Piano
Certified 22 Cal.
Fetaluma

EDNA WHEELER BALLARD
Harp
1191 Pine St., San Francisco
Phone: Prospect 2306

IOWA

ETTA GABBERT
Teacher of Piano, Pipe Organ, Harmony
and Theory
Individual and Class—All Ages
Studio: 1934 Farnam Street, Davenport

MISSOURI

FLORENCE E. HAMMON
Examining Normal Teacher
Nine Assistants
Musical Art Bldg. St. Louis

NORTH CAROLINA

JULIA PRICHARD
Certified
Individual Piano Lessons—Musicianhip
Classes—Demonstrations.
Winston-Salem, N. C. Greensboro, N. C.

OKLAHOMA

LEILA G. MUNSSELL
Pianist, Teacher and Accompanist
Muskege

TENNESSEE

MATTIE EZELL
Piano and Class Work
185 1/2 8th Ave. N. Nashville
Phone: Main 3432

WASHINGTON

ALICE REYNOLDS FISCHER
314 E. Birch Walla Walla
FLORA McCONAUGHEY
50 Park Walla Walla

FOREIGN

CANADA

CARA FARMER
Piano and Class Lessons Demonstrations
Certified Normal Teacher
Mothers' Creative Music Course
750 Bathurst, Toronto

CHINA

EMIL DANENBERG
Pianoforte Instruction
Pupil of Teichmüller (Leipzig)
The Albany, Hong Kong

OTTO LOHSE, ONCE GERMAN OPERA CONDUCTOR IN NEW YORK, RESIGNS LEIPSIK POST

Leipzig, October 16.—Prof. Otto Lohse, general director of the Leipzig Opera has asked for an immediate release from his duties by reason of a serious illness which required the amputation of one of his feet. Interest is already rife as to who his immediate successor will be. Dr. Ludwig Hoerth, late chief regisseur of the Berlin Staatsoper, and Dr. Hans Niedecken-Gebhard of the Hanover Opera, are already being considered for the post of managing director, while Dr. Fritz Stiedry, also formerly of the Berlin Staatsoper, Gustav Brecher, of Hamburg, and Robert Laugs of Cassel, are candidates for the post of first conductor. Meantime Selmar Meyrowitz of Berlin will act as musical director.

Professor Lohse's resignation concludes a period of ten years' faithful service. Even though his method of conducting the affairs of the Opera often met with strong opposi-

tion, nevertheless Leipzig owes much to him, and profound regret over his misfortune is heard on every side.

After his studies with Nicodé, Richter and Grützmacher, Otto Lohse at the age of eighteen began his career as a cellist in the Dresden Opera orchestra. This engagement was followed by a call to the Royal Conservatory of Vilna as teacher of piano and later to the Royal Music Society of Riga as conductor of the Wagner Society. Professor Lohse, at the age of thirty, was made first conductor of the Riga Opera and later was conductor of opera in Hamburg and in New York in conjunction with the Damrosch German Opera. These engagements were followed by others in Cologne, Brussels, London, and other European cities until 1912, when Professor Lohse accepted the post of general director and first conductor of the Leipzig opera.

DR. ADOLF ABER.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serialim.

FORGOTTEN SONGS.

"Why is it that songs which have had a great vogue at one time or another, suddenly disappear? No one sings them, they are forgotten and something else takes their place, perhaps not half as good. A certain song will be on the program of every singer during an entire season. All audiences demand it. The next year it might be hissed. It is very difficult to know how to make a program that will suit one's audiences. Some of the old songs seem better than the new ones, but if one sings them some one is sure to say, 'Who wants to hear that old thing?'"

The reason for the popularity of a song appears to be buried in the deepest mystery. No one could predict that certain words, or tune or both combined will be whistled, hummed, sung, applauded uproariously while another that is expected to make a great success, falls flat. Good Bye, Sweetheart, Good Bye, when Brignoli sang it years ago, was on all his programs, or had to be given as an encore, the audience going into ecstasies over it. The words are sickly sentimental, nor is the music of any special value, but it was a great favorite. There may be intrinsic merit in some songs that live, but there seems to be just as much merit in some that have a short life. Most people like a tune to a song. That has been one of the objections unmusical people made to the Wagner operas—that they had no tunes; yet they have survived for all that. A comment on the banana song, after it had been sung in London, was that it had such a gay, lively tune. It has been suggested that it had more than one, but that may be spite on the part of an envious composer.

TEACHER AND SINGER.

"Will you please advise me through the medium of your columns: (1) the date of birth and death of Leschetizky; (2) the date of John McCormack's last appearance at the Metropolitan Opera House in operatic roles? Your attention will be appreciated."

Leschetizky was born June 22, 1830, and died November 17, 1915. There is no record in the musical dictionaries up to 1919 of John McCormack's ever having sung at the Metropolitan Opera House in opera. On November 10, 1909, he began an engagement at the Manhattan Opera House under the management of Oscar Hammerstein, which continued during that season of 1910-11. 1912-14 he was a member of the Chicago Opera Company. That is his operatic record in this country, according to the books available.

OLD FAVORITES.

"Can you give me an opinion upon the following subject? Do you think, in making a program for what might be called a miscellaneous audience (that is, musical and unmusical people), that it is well to have the whole program of classical pieces, or is it well to put in some of what are called 'popular' numbers? While as a club we must consider what the members would most enjoy, we also have to depend upon the residents of our town for support during the winter, and naturally want them to enjoy the music we give. Usually we put on the program a group of old favorites, or intersperse some of them in other groups where it is possible, but we have been criticised for not keeping up to the high classical standard. What do you think?"

As you have a mixed audience there are many tastes to consider. Not all old favorites are to be set down as unworthy a place in a classical program. It is interesting to be one of an audience where a rather heavy program is being given, and see the alertness and stir that pervades the entire audience when the air of an old favorite is heard. At once a new life seems to affect each individual—the attention is concentrated, the air of boredom, if any existed, disappears. The performer, whether a singer or instrumentalist, must feel the sympathetic attitude of the audience and respond to it. Sometimes a "request" program is very illuminating as to the tastes of an audience. If you do not hear complaints from any outside the club circle, you may take it for granted your programs are giving pleasure to all, particularly if the attendance does not diminish.

Cleveland Institute of Music Activities

Cleveland, Ohio, October 23.—André de Ribapierre, of the Cleveland Institute of Music, has become the resident teacher of violin for the organization. A pupil of Gorski and Ysaye, Mr. de Ribapierre has interesting ideas of his own on pedagogy. Under his direction the violin department will have forum classes twice a month. He is also initiating a pupils' string quartet. This director believes that group instruction is distinctly preferable to private lessons.

At Marcelle Privat's initial appearance before a Cleveland audience, October 30, the Institute of Music's new mezzo soprano gave a well-balanced program. Ruth Edwards, of the piano department, accompanied her.

Giulio Silva, guest teacher of voice at the Institute, has returned from a several months' visit in Italy.

Before a capacity audience at the Cleveland Museum of Art, the Institute string quartet presented the Beethoven quartets No. 11, op. 95, in F minor, and No. 2, op. 18, in G major. Within two years a cycle of all sixteen string quartets will be offered Clevelanders. The G major offering was particularly well received and put to rout gloomy predictions that the Beethoven series was too "highbrow."

The Institute is filling a definite need in its evening classes for business and professional people. Instruction is given in piano, violin, cello, voice, and theory. So well attended are the classes that it has been necessary to add three teachers to the staff.

B. S. C.

Frank Kneeland Doing Splendid Work

Frank Kneeland, the young baritone of the University Glee Club, who like many of America's successful young singers hails from the Middle West, has been doing splendid work of late. As a prologue to a number of coming con-

cert dates with Carrie Jacobs Bond, Mr. Kneeland has been broadcasting from various wireless stations. So successful have been these radio concerts that it is said Mr. Kneeland has broken a record for the number of "fan" letters received from radio enthusiasts. After the last concert, Mr. Kneeland and Mrs. Bond received seventy-eight letters.

Two weeks ago a special joint recital was broadcasted from the WEAF station in New York and Mr. Kneeland was informed that he was heard very distinctly in his home town out in Northwood, Ia.

Mr. Kneeland and Mrs. Bond recently gave a recital at the La Salle in Chicago. About two similar concerts a week are now scheduled as well as additional ones to be broadcasted over various radios.

ELSIE JANIS DELIGHTS

AUBURN AUDIENCE

Contest for Young Students

Auburn, N. Y., October 25.—Elsie Janis and her company delighted a large audience at the Auditorium on October 23. She was assisted by Rudolph Bocho, violinist; Paul Ryman, tenor, and Lester Hodges, accompanist. She appeared in four numbers—character songs, a French group, a costume dance, and last, her own inimitable impersonations. Mr. Ryman's songs included: The Road's Lament, Yesterday and To-day, and A Spirit Flower. Mr. Bocho played the Thais Meditation, the Schubert-Wilhelmj Ave Maria, and Caprice Basque. Auburnians were very grateful that the arrangement with Charles Dillingham made possible Miss Janis' concert tour.

CONTEST FOR YOUNG STUDENTS.

The Auburn Musicals has announced an essay contest for younger boys and girls on the subject, What Does Music Mean to Auburn. The prize is ten dollars and contestants must be between the ages of twelve and sixteen years. The judges will be Thomas Matt Osborne; George A. Barford, superintendent of schools, and Herbert G. Robinson.

KENNETH EPPLER TO SUCCEED HARRY MASON.

The First Presbyterian Church has engaged Kenneth Eppler, of Collingswood, N. J., as organist to succeed Harry Mason, who resigned to study at the Boston Conservatory. Mr. Eppler is a Bachelor of Music from Temple University and former pupil of Pietro Yon. For the past five years he has been a professor of music at Temple University.

F. R.

French Writer Commends Milligan for Service to American Music

In a recent number of the Paris Edition of the Chicago Tribune, Irving Scherke devotes considerable space to a review of Harold Vincent Milligan's Pioneer American Composers. He states that "the artistic importance to the United States of this publication, along with the volume of songs that preceded it, The First American Composers, cannot be too highly estimated. Research work has at last been seriously undertaken in America and what remains of the early music is now practically assured preservation. . . . It is to be hoped that programs by American songsters in Europe this season will be embellished by two or three of these genuinely American compositions."

Besides his contributions to the literature on American music, Mr. Milligan is well known as organist, pianist and lecturer, and as joint recitalist with Olive Nevin, soprano.

Shamokin Lauds Raisa-Rimini

Rosa Raisa, dramatic soprano of the Chicago Civic Opera Company, and Giacomo Rimini, her husband, baritone of the same organization, appeared in a joint recital at Shamokin, Pa., regarding which appearance R. E. Johnston received the following telegram: "Raisa and Rimini easily big outstanding success of great artist course. No one left theater at conclusion of performance. The ovation received was little short of amazing. Showered with congratulations on all sides for presenting such wonderful artists to a Shamokin audience. Concert a huge success in every way. (Signed) Con R. Graber, manager, and Eugene Zartman, associate manager."

American Pianists Open Koussevitzky Paris Concerts

Guy Maier and Lee Pattison, who returned on the Suffren for their American season, were the soloists at the opening concerts of the Koussevitzky series at the Opera in Paris on the evening of October 12. The first joint appearance of these two pianists after their return was at Muncie, Ind., where they gave a recital under the auspices of the Matinee Musicale Club on November 5.

First Biltmore Friday Morning Musicales

The first Biltmore Friday Morning Musicales of the season will be held on Friday morning, November 9, in the grand ballroom of the Hotel Biltmore. The artists appearing on this occasion are: Suzanne Keener, soprano, of the Metropolitan Opera Company; John Charles Thomas, baritone, and Erwin Nyiregyhazi, pianist.



DAME NELLIE MELBA

Queen of Song

writes of the

Mason & Hamlin PIANO

I believe that the Mason & Hamlin Piano today represents the highest achievement in piano making. No doubt your Tension Resonator is the greatest advance in piano construction for many years. It contributes largely to the carrying, or singing, capacity of your pianos, as well as to their remarkable depth of tone. Their sensitiveness is extraordinary, and it seems to me that the preference on the part of an individual for your pianos is indicative of a superior musical nature on the part of that individual.

The advent of the Mason & Hamlin Piano marks an epoch in the development and progress of piano making, and I feel confident that in them is found the apogee of truly musical, artistic piano building. I congratulate you on your achievement, and your building of these unrivalled pianos must be a source of inspiration and of gratulation on the part of every serious musician.

(Signed) Nellie Melba.

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE
W. HENRI ZAY with a VERITABLE MASTER IDEA behind them. See, "The Practical Psychology of Voice," pub. G. Schirmer, which is a Complete Vocal Method.
 Studio: 30 West 72nd St.

BOWIE Voice Placement
 COMPLETE PREPARATION FOR OPERA, CONCERT OR CHURCH
 Columbus 9269 65 Central Park West, N. Y. City

ANIL DEER
 Coloratura Soprano
 Western Management: Adolph Knauer, 79 Central Ave., San Francisco

O'C QUIRKE Voice Placement and Opera Class
 ADDRESS: 54 West 82nd Street New York
 Telephone 5880 Schuyler

EDGAR STILLMAN-KELLEY
 STEINWAY HALL - NEW YORK, N. Y.

SOUSA AND HIS BAND
 JOHN PHILIP SOUSA, Conductor
 Now Booking Season 1923-1924
 HARRY ASKIN, Mgr.
 1451 Broadway New York

RUTH ECTON
 SOPRANO
 Address: 437 Fifth Avenue, New York City Fourth Floor

RIEMENSCHNEIDER
 PIANIST
 (with LESCHETIZKY 1903-06)
 STUDIO: 722 The Arcade, Cleveland, O.

HEMPEL
 Assisted by Coenraad V. Bos, Pianist
 Louis P. Fritze, Flutist
 Management of Frieda Hempel
 185 Madison Avenue New York
 Steinway Piano

EFFA ELLIS PERFIELD
 Trinity Principle Pedagogy
 MUSICIANSHIP
 SIGHT SINGING (NOT "DO RE MI" NOT NUMBERS NOT INTERVALS)
 Studios: 121 Madison Ave. (30th St.)
 Phone Madison Square 9089 New York City
 Associate Teachers Wanted

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.
 With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.
 The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 437 Fifth Avenue, New York, N. Y.

OSCAR SAENGER

Studios:
 6 East Eighty-first Street
 Consultations and voice trials by appointment only
 Tel. 1644 Rhineland L. Lilly, Sec'y

Nadworney Acclaimed in Maine Festivals

Devora Nadworney won a success as soloist at the Maine Festivals of which any young singer may well be proud. Seldom do all news sources agree so emphatically in a chorus of praises as in her case. Her splendid, deeply expressive voice, and her warm, vibrant, stunning personality combined to make a real "hit," as is proven by the appended notices:

Devora Nadworney, the American contralto, who scored at her appearance at the matinee, starred as a soloist last night; a vivid, able singer, whom Portland will hear twice today. At the beginning of the second part of the program, Devora Nadworney came on the stage. She was a brilliant figure, and her voice produced the same electrifying effect as her appearance. Verdi's O Don Fatale was her only programmed number. Her voice is of a warm timbre, smooth and flexible. At the insistence of the audience she added two more songs to her part of the program—Life and Dawn, by Curran.—Portland Press-Herald, October 10.

Devora Nadworney, young Russian artist, who made an unusually favorable appearance in the Requiem in the afternoon, next sang an air from Don Carlos (Verdi) and won a warm place for herself in the favor of her hearers, for the contralto has a remarkably beautiful voice of ample volume and range, and expert vocal method. She sings with telling dramatic effect at times, and uses great taste in her style of delivery. Nadworney is proving one of the favorites of the festival. Two encores were called for and granted.—Portland Evening Express and Advertiser, October 10.

A word must be said for Devora Nadworney's vocalism in the roles of Siebel and Martha. The singer, who made a splendid impression in the Requiem and at the orchestral concert Tuesday evening, gained still further favor in her telling portrayal of the dual parts, and she sang brilliantly, displaying once more her superb mezzo of fine range that was heard with rare delight. The artist has temperamental and dramatic gifts that fit her admirably for an operatic role.—Portland Evening Express and Advertiser, October 11.

Associated with Erwin Nyiregyhazi on the program was a beautiful contralto singer, Devora Nadworney, who presented but one programmed number, O Don Fatale, her interpretation being most impressive. She sings with deep understanding, her voice, rich and sympathetic yet resonant, being especially effective in the climactic passages. . . . And she possesses in no small manner a piquant personality that radiates charm and gives a background for the presentation of her solo numbers. She has a voice large but of excellent quality; her musicianship is highly commendable. Whatever she presents is given with an appreciation of the composer, a delicate shading, an excellent idea of the value of expression, whether in the dramatic passages or in the lighter and more colorful passages. . . . Nadworney was given an enthusiastic reception, which must have been



DEVORA NADWORNEY

especially pleasing in that she had to follow the star of the opening concert with an interval of but twenty-four hours intervening. That she was able to stand the comparison so well speaks volumes for her ability as a singer, and for the magnetic personality to which the patrons on Friday night gave such instantaneous response.—Bangor Daily News, October 6.

Devora Nadworney, the contralto, made an appearance Friday evening which wrote bright lines in those annals devoted to Chapman contraltos, in the books of music written through more than a quarter century in the hearts of Maine people. As one talks with her casually and watches her lovely face brighten with her slow, sweet smile, Nadworney is at once winning and dignified, gracious yet somehow regal. And her singing reflects her personality. She is versatile too, as was instanced charmingly on Friday night, when after the Verdi selections with its tests for technic and training and its exposition of her great art, she sang a dainty little encore, Girometta (by Siebel), with something of lightness, even of whimsicality, in which she seemed utterly at one with the composer's intent. She had charmed many in the afternoon; to them and to all others she brought a sense of appreciation of her exquisite voice, her personality, her culture, her gift of song. She is a genuine contralto, it may be said, but her range is magnificent, and while her low notes, especially in some parts of the Requiem of the afternoon, were of the depth of the lowest cello notes, yet her higher notes were of a clarity unrivalled by the soprano. . . . Miss Nadworney heralded her evening's success in the afternoon, giving generously of her art where many a singer would have saved herself for the evening.—Bangor Daily Commercial, October 6.

Devora Nadworney, whose glorious voice was so much appreciated on Friday night, won new honors in her work in the roles of Siebel and Martha, singing both parts, and a finished article in each. She has a rich, powerful voice, well under control, and an excellent sense of dramatic values.—Bangor Daily News, October 8.

Nadworney, the great contralto, who in previous performances won acclaim, was perfection in her roles, her voice and acting exquisite.—Bangor Daily Commercial.

Devora Nadworney was equally a delight as the fickle and flirtatious Martha, and as the faithful youth, Siebel. The rich, mellow quality of her voice and its sympathetic appeal made Siebel's Flower Song one of the most pleasing numbers in the opera; one would like to have heard her in yet more solos.—Lewiston Evening Journal.

The Managing Mr. Behymer

The busy Mr. Behymer is making a new record for himself in scheduling activities for the coming season. Among the many courses which he manages, the Philharmonic Artist Course is prominent. On the Tuesday evening section are listed Alda, Garden, Pavlowa and her ballet, Schumann Heink, McCormack, Schipa, Lhevinne, Arthur Rubinstein and Paul Kochanski, the Duncan Dancers, Vecsey,

Jeanne Gordon, and the Ukrainian Chorus. The Thursday evening section will hear Zimbalist, Hackett, Case, Leginska, Pavlowa, the Ukrainian Chorus, De Gogorza, Bauer and Gerardy, Gabrilowitsch and Galli-Curci.

The Biltmore Musicales, announced as six evening programs by Aristocrats of the Art World, are also managed by Mr. Behymer. They will introduce Rubinstein and Kochanski, The Griffes Group, Schwarz, the Duncan Dancers, Lucchese and Gabrilowitsch.

Elizabeth Gutman Sings in Eight Languages

Elizabeth Gutman, soprano, gave her first concert of the season on October 25, before a large and enthusiastic audience at Wilmington, Del.

A program in eight languages was offered by Miss Gutman, who has won much distinction for her research work with Russian and Jewish folk melodies. In addition to this



ELIZABETH GUTMAN AS MOTHER GOOSE

group, Miss Gutman sang American folk songs, including the famous Indian group collected by Lieurance, and a Negro spiritual melody arranged by Guion; and songs in French, Italian, German, Spanish and Polish. Miss Gutman has a remarkable gift of characterization, and presented her colorful program with great brilliance and charm. Frank Bibb played excellent accompaniments.

In reviewing the concert, the critic for the Wilmington news said: "Miss Gutman, in perfect voice, swayed her audience into an ecstasy, in the rendition of the difficult foreign works." The Evening Journal stated: "Miss Gutman proved herself a master of the Russian and Jewish folk melodies . . ."

Breslau Opera Season Opens Brilliantly

Breslau, October 13.—The Municipal Opera, which opened its doors about a fortnight ago, witnessed the season's first important performance on the occasion of the local premiere of Der Ferne Klang, by Franz Schreker. Performances of this work in other cities have already been reviewed in the MUSICAL COURIER, thus making unnecessary any further comment about the work, which, in spite of a very satisfactory performance under the baton of K. Mehlig, failed to arouse general enthusiasm.

Thanks to the very efficient directorship of Intendant Heinz Tietjen, the standard of the opera is decidedly higher now than for many years. Among the new stars perhaps the most brilliant is the dramatic soprano Violetta de Strozzi, who soon may become an international celebrity. The management has already announced an interesting list of works to be given this season and the activity thus far shown speaks well for the balance of the year. To date there have been revivals of Strauss' Salome, The Legend of Joseph and Rosenkavalier; Don Giovanni, Der Widerspenstigen Zähmung by Goetz, Tiedland and several operas by Wagner, Verdi, Puccini, etc. The next event will be the first performance in Germany of Die Nachtglocke (La campanella della Notte), a long forgotten opera of Donizetti in a new adaptation by Kleefeld. It will form a double bill with a miniature ballet, Ida's Blumen, by Paul von Klenau. Other local or German premieres and revivals will be: Mareyke von Nymwegen, by Eugen d'Albert; Die Heilige Ente, by H. Gal; Don Gil, by Braunsfels; Ariadne and Electra, by Strauss, and Pfitzner's Palestrina. An interesting revival will be that of Lortzing's Hans Sachs, a work which greatly influenced Wagner in Die Meistersinger. Other older German operas like Templer and Jüdin by Marschner, and entire cycles of classic comic operas and the most popular of Mozart's operas are also promised.

DR. HEINRICH MOLLER.

Another Zay Pupil Wins in Competition

Evelyn Chellborg, soprano, has been engaged as soprano soloist at the Madison Avenue Methodist Church at Sixtieth street, New York City. She won the position in competition with thirty-eight other singers, eight being chosen for a second trial, and Miss Chellborg was selected from the eight on account of the lovely quality of her voice and its carrying power and resonance. Miss Chellborg is a young singer and has never studied with anyone but Mr. Zay.

She is also engaged to sing the soprano solos in Gaul's Holy City at Larchmont, on November 4.

Maria Caselotti to Sing in Italy

Maria Caselotti, coloratura-soprano, wife and pupil of Guido H. Caselotti, sailed for Naples on the S. S. Conte Verde, October 20, to fill an engagement in opera at the Carlo Felici in Genoa this winter. She expects to sing in other Italian cities following her first season.

METROPOLITAN OPERA

(Continued from page 5.)

tion. No one, however, has made the figure of the lovely courtesan more alluring or piquant, and no one has depicted her repentant end with more pathos. Her portrayal of Thais made Mary Garden a great success in this country in one night, and started her on that American career which never has been dimmed since her memorable debut at the Manhattan Opera House, under Oscar Hammerstein. Geraldine Farrar and Maria Jeriza are the two most notable impersonators of Thais who came after Mary Garden. Marguerite Namara also gave an interesting and novel version of the role.

It is not difficult to conceive why prima donnas, who possess the appropriate physical equipment, like to appear in the character of this most fascinating of Massenet's heroines. The blend of sensual appeal and religious ecstasy always has exercised a strong fascination alike for performer and on-looker, and characters of that sort probably never will fail to remain theatrically insidious so long as audiences have imagination and prurient curiosity. Massenet was particularly adept in putting into opera the poignant features in the lives of ladies who are no better than they should be, and in Thais he created perhaps the most interesting of all his picturesque and passionate female operatic lay figures. Musically, Massenet did not rise above his usual self in this score of Thais, but his usual self is sufficiently interesting to those who do not go to opera with demands too exalted musically, minds too intellectual, or ears too hungry for Wagner, Richard Strauss, or later moderns. The Thais music is fluent, elegant, easily assimilated, and decidedly melodious. The orchestration is delicate and scintillant, and tunes abound in every act. What more can anyone ask who likes to sit back in a softly cushioned fauteuil and follow an exciting story about an insidiously attractive lady, and illustrated with pleasant music?

The Jeriza impersonation of Thais is a striking one, acted with deep intelligence, dramatic fire and fury, and rare tenderness and appeal where the action calls for those histrionic ingredients. At all times Jeriza makes the character picturesque and convincing. Her personal charms enable her to present also a Thais youthful in physique, lovely of face, and lissome in movement. All those who rave about the Jeriza personal loveliness, had the evidence of their eyes to prove that the object of their admiration retains all her former beauty. The artist's voice is in excellent condition and her singing gave a great deal of pleasure to the ear as well as to the mind, for everything Mme. Jeriza does vocally is touched by taste, intelligence, and musical sensitiveness. Naturally she scored her customary impressive success and received the usual ovations.

One of the most exacting but effective baritone roles in the operatic repertoire is that of Athanaël, and in choosing Clarence Whitehill to do the part the management made an ideal selection. The depiction of the fanatic monk turned merely man through too close contact with the eternal female allurements, is an interesting study in the hands of so adept an actor as Whitehill and he emphasized all the changing phases of his Athanaël portrayal with unflinching variety and expertness in technic. It was a distinguished performance by a distinguished artist. In his singing, Whitehill covered himself with no less glory. Resonant, smooth, flexible, resourceful in color and dynamics, his voice is ideal for opera, and his long experience and constant study enable him to put into every measure a wealth of mature thought, skilled singing, technic and well seasoned musical variety. He, too, reaped salvos of richly deserved applause.

In the small role of Nicias, Armand Tokatyan's agreeable voice, facile phrasing, and polished manner and delivery, added much to the general excellence of the representation. Others in the cast were Messrs. Ananian and Reschiglian, and Meses. Charlotte Ryan, Minnie Egner, Grace Anthony and Marion Telva.

Rosina Galli and Giuseppe Bonfiglio did some fine dancing, and Louis Hasselmanns conducted smoothly and discriminatively.

And that, messieurs et mesdames, was the Metropolitan Opera House première of 1923-24. LEONARD LIEBLING.

Grand Opera Society Prize Winners

The first contest for prize membership in the Grand Opera Society of New York was held in the auditorium of the Capitol Theater, Wednesday morning, October 31. The judges were A. L. Rothafel, director of presentation of the Capitol Theater; Fortune Gallo, director of the San Carlo Opera Company; Leonard Lieblich, of *The Musical Courier*; Bernard Steinberg, Sunday musical contributor to *The New York American*; Mana-Zucca, the well known composer and Zilpha Barnes Wood, director of the Grand Opera Society of New York. The judges decided to make the awards as follows: soprano, Klara Muehling; contralto, Ella Good; tenor, Alfonso Romero; baritone, John A. Patton, and bass, Martin Shattuck.

Jean Anderson, soprano, and Charlotte Lipovetzky, contralto, were the winners of the voice scholarship offered by Zilpha Barnes Wood.

This contest will be held annually, and artist members of the Society will have an opportunity to be heard by the impresarios, as well as an opportunity to do leading roles before the public.

Hurlbut Studio Reopens

Harold Hurlbut, the voice specialist and disciple of Jean de Reszke, has completed his third transcontinental tour of masterclasses and vocal clinics. He was received with enthusiasm by classes of serious students in Los Angeles, Pasadena and Seattle, in all of which cities he is reengaged for double time next summer.

He has had the unique experience of presenting his course of vocal technic twice the same season in one city. This occurred in Seattle, where his first class was held in July and part of August. He returned in September

in response to the written request of his pupils and taught until the last week of October.

The "Message of the Great Master," as he terms the course in de Reszke technic, his convincing personality and almost uncanny gift of diagnosis, together with his very apparent devotion to his master, have thoroughly won his audiences and increased his following wherever he has taught.

He is now located in his studio at 319 West 95th Street. Mr. Hurlbut's wide experience as a teacher both in Italy and France is bearing splendid fruit in his work in New York as well as on his masterclass tours.

Laubenthal to Make Debut in Meistersinger

On Friday evening of this week a singer new to America will make his first public appearance here—Rudolf Laubenthal, the new German tenor of the Metropolitan Opera. It is no light role that has been given him for his debut. He must sing Walther von Stolzing in the great revival of *Die Meistersinger*, a long role, demanding tremendous endurance in a voice and a thorough mastery of the art of singing. The famous Preislied is about as heavy a test of a singer's ability to breathe correctly as exists. What he does



RUDOLF LAUBENTHAL,

the new German tenor of the Metropolitan Opera, as Walther von Stolzing in *Die Meistersinger*, the role in which he makes his American debut this week.

with the part will be awaited with the greatest interest, for it is quite a while since the Metropolitan has had a Walther of the first rank.

Rudolf Laubenthal is but a name to most opera lovers on this side of the water—and not even that to a great many. He is only thirty-three years old now and his career has not been a long one, for it took him quite a while to make up his mind that he would become a singer. He was born in Düsseldorf, and when he had finished his studies at the Gymnasium at Dueren, near Cologne, he went to the University of Munich, determined to become a doctor of medicine, specializing in psychiatrics. But, in the atmosphere of the great city of art, he found that he took more interest in piano and violin, in the works of the great Romanticists of music, than in anatomy. Felix Mottl was still alive then and the annual operatic festival under his direction was Laubenthal's greatest pleasure. His parents, however, thought it best that he should stick to a profession which should be "sure." (How little they could foresee! At this moment the position of doctors in Germany is deplorable.) So he went on to the University of Strassburg. In that city Hans Pfitzner, whose Romantic Cantata, *Von Deutscher Seele*, was recently given here, was then the high priest of music, symphonic and operatic, and Laubenthal found himself no more in sympathy with his medical studies than he had been at Munich.

Finally he moved on to the University of Berlin. It was Geheimrat Waldeyer of that institution who, at the pleading of the young student, interceded with his father to let him adopt singing as a profession, since his fine, fresh tenor voice promised so much—a promise which has since been fulfilled. So he left the university to go to the High School of Music at Charlottenburg, one of the Berlin suburbs, where he worked for three years under Prof. Felix Schmidt. Then, one day, Director Georg Hartmann (he was here last year at the head of the Wagner Festival Opera) heard him sing and engaged him on the spot for the Deutsches Opernhaus, which is also in Charlottenburg.

From the first he was a genuine success, and for several years now he has held undisputed the position of favorite youthful operatic tenor of Berlin. He has sung all the parts of the *Jugendlich-dramatisch* repertory and a great many lyric roles as well—from Lohengrin, to Stolzing, to Cavaradossi, to Raoul, to the Prophet, and so on and so forth. Of course his success in Berlin attracted attention, and he has been called to sing as guest all over the German speaking part of Europe. As a concert artist, too, he has won a splendid success. It is long since a German tenor has come over here so well recommended, and his accomplishments in this country will be eagerly awaited.

Frantz Proschowsky Lectures

Frantz Proschowsky, New York singing teacher, gave the first of a series of lectures on the art of singing at his beautiful and spacious studio, 74 Riverside Drive, before a good sized audience, on Friday afternoon, November 2. The lecture, which proved to be very interesting and instructive, was highly appreciated by all. Mr. Proschowsky opened with a description of what he considers the correct way of singing, employing many convincing examples of his ideas by explanation, illustration and demonstration, and at the close requested anybody in the audience to ask questions pertaining to singing, which he would answer. Some of the questions were rather complex, but Mr. Proschowsky answered all quick as a flash and in a most satisfactory manner.

Mr. Proschowsky, who started this yearly lecture course in his Berlin studio in 1912 and which he has continued ever since, stated that he will speak on the art of singing at his studio the first and third Fridays of each month.

Philharmonic Saturday Concerts Begin
November 10

The Saturday evening concerts of the Philharmonic Society will begin on November 10 under Willem Van Hoogstraten's direction. The first program will include Rossini's overture to *The Barber of Seville*, Tchaikovsky's op. 43 suite, the Symphonic Poem, *Finlandia* of Sibelius, the Strauss Waltz, *Wiener Blut*, and the second Hungarian rhapsody of Liszt.

Sunday afternoon, November 11, Nina Koshetz, soprano soloist, will sing at the first of the Philharmonic concerts at the Brooklyn Academy of Music. Conductor Van Hoogstraten will present an all-Russian program.

The first students' concert will take place Monday evening, November 12, at Carnegie Hall.

Emilio A. Roxas in New York Again

Emilio A. Roxas, the New York vocal teacher, who spent the entire summer in his native Italy, returned on October 21 on the S. S. Colombo.

Mr. Roxas intended to return early in September but was detained because of the non-arrival of his passport. This, however, he states, will never occur again as he becomes a full-fledged American citizen in a few months. On his arrival Mr. Roxas found many of his pupils eager to resume study.

As has been his custom for several years, Mr. Roxas contemplates giving concerts and operatic performances this season at which his artist-pupils will appear.

Ljungkvist to Sing at Garden City

On November 22, Samuel Ljungkvist will appear in a varied program under the auspices of the Music Club in Garden City, L. I. Among other gems of modern and classic songs, the tenor will include on his program *Das Veilchen*, Mozart; *Adelaide*, Beethoven; *Sunrise*, Sibelius, and a song by the Swedish composer, Josef Ericson—*Awake My Soul*—which, it is believed, is a novelty to the music world of America.

De Horvath a Favorite in Pennsylvania

Cecile de Horvath was booked for a recital in Greensburg, Pa., October 24. That made her fifth Pennsylvania engagement in October, the others being Pittsburgh, Meadville, Williamsport and Swarthmore. Mme. de Horvath played for Vladimir de Pachmann during his visit to Chicago, and the master is said to have pronounced her "one of the finest of the women pianists."

Josef Hofmann's Second New York Recital

Josef Hofmann follows his Boston recital on November 11 with a concert in Elmira, N. Y., on November 12, a recital in Toronto on November 16, one in Washington, D. C., on November 21, and one in Northampton, Mass., on November 23. On November 24, Mr. Hofmann gives his second New York recital of the season—an all-Chopin program.

Golschmann to Conduct Swedish Ballet

It is just announced that the French conductor, Vladimir Golschmann, will conduct the Swedish Ballet which is to make its first appearance in New York the middle of November. He has his own orchestra in France and maintains a series of concerts at the Theater des Champs Elysees which have attracted wide attention. He conducted the Diaghileff Ballet when it was in Paris.

Dushkin Playing in Europe

Samuel Dushkin, violinist, announced for an American debut with the New York Symphony Orchestra under Walter Damrosch, in Aeolian Hall, January 6, was heard in his second London recital on October 24. In November he is scheduled for appearances at the Reims Conservatory and as soloist with the Colonne Orchestra in Paris.

Isa Kremer in Buffalo

Isa Kremer is to give a recital of her international ballads in Buffalo, N. Y., on November 21. A recently published newspaper picture of Miss Kremer playing pocket billiards has brought her a number of challenges from lady virtuosos in this field. If time permits, Miss Kremer may accept some of these defis.

Allen P. Stewart Plays at Dedication

Allen P. Stewart, well known organist and teacher of Reading, Pa., was engaged to play for Alma Hertzog, soprano, at the dedication at Bechtelsville, in the Lutheran Church, on October 28. Miss Hertzog is a pupil of W. Warren Shaw, prominent vocal teacher of New York.

Knickerbocker Grill

Broadway at 42nd Street

New York City

KITTY GORDON

(The Hon. Mrs. Henry Burdett)

ARTHUR M. KRAUS ORCHESTRA

DANCING EVERY EVENING

FAMOUS MUSICAL COMEDY AND
MOVIE STAR WILL APPEAR
NIGHTLY WITH

JOSEPH L. PANI

LA SCALA, MILAN, TO OPEN SEASON TWO WEEKS EARLIER THAN USUAL

Harold Lindsay, American Tenor, as Rhadames in Opening Aida—Other American Singers Busy in Italy—Beatrice Mack, New York Girl, Makes Successful Debut as Gilda—Puccini Gets Commemorative Tablet at Cento

[With this letter, Antonio Bassi, newly appointed correspondent of the Musical Courier at Milan, takes up his active duties. Mr. Bassi is a man thoroughly familiar with the operatic world on both sides of the Atlantic and his advice is freely at the disposal of any Musical Courier readers who may wish to ask it. He will also gladly be of assistance in any way possible to American artists singing in Italy or those who desire to go there for study. The new Musical Courier office in Milan will be opened soon. Until suitable quarters are secured, Mr. Bassi's address is care of the Banca d'America d'Italia, Milan.—The Editor.]

Milan, October 17.—We left New York, sailing on the Giuseppe Verdi August 2. On board we found several Americans on their way to Italy to complete their studies, one, Madeline Erbland, a pupil of Maestro G. M. Curci, well known vocal teacher and coach, who is already well known to MUSICAL COURIER readers as a young coloratura soprano of great promise. Others were Maestro Carnevale, accompanist of Beniamino Gigli, and the baritone G. Spilot-

down from boxes, balconies, in fact from everywhere, that completely covered the floor of the stage proscenium ankle deep. After the performance a banquet was given which it was also my good fortune to attend, while the Cento Municipal band played selections from Puccini's operas in the public square just under the windows of the banquet hall.

We stopped at Vicenza, on our way from Bologna to Venice, to attend a performance of Damnation di Faust which was being presented to inaugurate the new Teatro Verdi there. Leopoldo Mugnone, conducted, but outside of the orchestra the performance was not of special interest. Next there came a short stay at Venice, where we attended a performance of Otello, at the Teatro Malibran, which is worthy of mention. The singer of the title role, Julian Brunet, a French Spanish tenor, has a splendid dramatic voice. Except for a few minor faults in his emission, which should easily be corrected, his singing is good and his interpretation is said to be one of the best for that difficult role. A good interpretation of Iago was given by Cav. Vincenzo Guicciardi. Both artists received numerous curtain calls.

AMERICANS IN MILAN.

We left for Milan, arriving here October 6. We have met many American singers and students since our arrival and find two good Americans on the list of artists at La Scala, both of whom are known to readers of the MUSICAL COURIER—Harold Lindsay, the Swedish-American tenor, an artist-pupil of Cesare Sturani, who has the honor to open the season as Rhadames, in Aida, and Mr. Sykes, a bass, who has been engaged during the past week. The season at La Scala opens fifteen days earlier than usual this year and it promises to be one of the very finest ever given in Milan.

THE CARCANO OPENS.

Carcano Teatro opened its fall season of opera September 8, with a repertory of eighteen operas, both standard and new.

At a performance of Rigoletto, which I attended, the role of Gilda was sung by a young American prima donna, Fanny Colle. She has a coloratura voice of beautiful quality, and surprised the difficult Milan public. She had many curtain calls after the aria. Another artist of interest was Aristide Aneschi in the title role; he was enthusiastically applauded, especially after the celebrated duets with the daughter.

At another performance of Rigoletto, October 16, another young American coloratura soprano, Beatrice Max, had her opportunity to debut. Her voice is of very pleas-



MARIA LUISA ESCOBAR AS AIDA.

The dramatic soprano met with splendid success in New York as guest artist with the San Carlo Opera Company. (Apea photo.) (See story on page 18.)

ing quality and well trained. She was well received and had many curtain calls after each act.

BERLIOZ OPENS THE DAL VERME.

The fall season at the Dal Verme Teatro was opened October 3 with The Damnation di Faust, followed by Carmen. Of interest is the mezzo soprano, Giuseppina Zinetti, in the title role of Carmen. Her voice is pleasing and her interpretation of the difficult role very good. She receives much applause at every performance. Maestro Piero Fabbri, the conductor, is very capable, and keeps the ensemble well under control. In preparation is a new opera, Farandola, composed by Maestro Lozzi. The first performance on any stage is looked forward to with great expectation.

ANTONIO BASSI.



ANTONIO BASSI,

the new MUSICAL COURIER representative in Milan. (Caricature by Enrico Caruso.)

ross, who had been spending a year in America. We gave two very interesting concerts. After a delightful trip across, with a stop of six hours at Palermo, also at Naples, which time we employed with an automobile trip viewing many points of interest in both cities, we arrived at Genoa, where we spent several days, attending a performance of Rigoletto while there. The only artist worthy of mention was the Gilda, a young soprano named Laura Pasini, who has a beautiful voice and whose interpretation was very pleasing. The debut with the same company of Charles Carver, basso, a pupil of Lazar S. Samoiloff, well known vocal teacher, was looked forward to with great interest.

FRIENDS AT MONTECATINI.

From Genoa we traveled to Montecatini, where on our arrival at The Hotel La Pace, without doubt the most modern and best appointed hotel we had yet found in Italy, managed by Cav. Milani, we found with great pleasure old friends of ours, Mme. Delia Valeri and her husband. They were taking the cure. A pupil of Mme. Valeri, Eleonor Cohrone, of San Francisco, recently made a very successful debut in Italy, an account of which has already been published in the MUSICAL COURIER. Stopping at the same hotel were Mme. Luisa Tetrizzini; Umberto Giordano, the famous composer, and his wife; Fernando Autore, a bass, who is to sing at La Scala this coming season, and Ernesto Consolo, concert pianist. We also met in our walks Giovanni Caruso, brother of our late adored tenor, Enrico.

After four weeks' stay at Montecatini, we left for a short stay in Florence, going next to Bologna. While there we attended two splendid performances of Puccini's Manon Lescaut, given at Cento, a nearby town, at the Teatro Comunale under the direction of Bavagnoli who conducted at the Metropolitan Opera House several seasons ago. This opera season is given every year by an association of citizens, headed by the Mayor of Cento, Avv. Pedrini, and other prominent people. Present at the first performance we attended was our great impresario, Sig. Giulio Gatti-Casazza, who praised the performance in highest terms to the writer. The role of Manon was sung by Margherita Sheridan, a young Irish soprano, very pleasing to both eye and ear. She is re-engaged for La Scala Milano this coming season, her third there. The role of Des Grieux was sung by Ettore Bergamaschi, a young tenor who is a great favorite in Italy, and has sung with success at The Colon of Buenos Aires, and other principal cities. He has a very pleasing voice and charming personality. The other roles were also well distributed.

PUCCINI VISITS CENTO.

The second evening we attended, a week later there was a gala performance in honor of Giacomo Puccini, the composer, who was present and in whose honor a tablet was erected.

It was a wonderful sight to see at the close of each act, when the composer, the maestro, and the artists were called many times before the curtain, a deluge of flowers rained

TORONTO APPLAUDS PAGEANT CHORUS OF 2300 SINGERS

Dr. Fricker Conducts Huge Choir at Canadian National Exhibition—De Foe Presents Opera—De Pachmann Entertains—Rosing Makes "Hit"—Von Kunits Directs Orchestra—Melba Sings

Toronto, Canada, October 28.—A great many musical events are transpiring here this fall. At the Canadian National Exhibition, a vast pageant chorus was developed under the guidance of Dr. Fricker, conductor of the Mendelssohn Choir, and achieved some importance, when 2,300 choristers sang in the open air. The tone was massive, yet considering everything, wonderfully flexible. Of course Toronto has a great many experienced choristers to draw upon, which makes such an array of singers possible. While the elegance and refinement of expression were naturally marred with such a huge chorus, there being only eight rehearsals, nevertheless the dynamic vigor and fervent brilliancy displayed were quite remarkable.

At this same exhibition grand opera was presented by George De Foe, who has a very fine band of trained singers and an acceptable orchestra. The works given were Cavalleria Rusticana, Trovatore, Martha, Rigoletto, Carmen, Hansel and Gretel, and Pagliacci, several of which particularly were sung with much gusto and abandon.

DE PACHMANN ENTERTAINS.

The great and humorously equipped pianist, de Pachmann, after many years' absence, gave a recital early this month in Massey Hall, where was assembled a vast crowd of admirers and folk curious to see and hear for themselves this much talked of man. His stage antics are more emphasized than ever, and his playing in many ways still remarkable. In an all-Chopin program, he performed many of the pieces with delightful piquancy, refinement, exquisite tone quality and elegance. These features were prominently displayed in one or two of the mazurkas, valse and nocturnes; but in compositions of the heroic order where power and splendor should be in evidence, his range of dynamics did not extend beyond a moderate forte. He shows Chopin's femininity but little of the robust or masculine. His encores were numerous and his conversation witty and picturesque.

ROSLING MAKES A HIT.

The famous Russian interpreter of song, Vladimir Rosing, made his first appearance in Toronto and won what may be considered a popular triumph. The large audience was delighted with his artistic singing, and genuinely fervent appeal. He has under control a beautiful cantabile and also a highly dramatic style, of great dignity and poignancy.

VON KUNITS DIRECTS SYMPHONY CONCERTS.

The symphony concerts under Luigi Von Kunits' direction are progressing admirably. The audiences are growing and are most appreciative, because the performances, though perhaps not all that could be desired because of certain handicaps, have been excellent. We have had the Meister-singer overture, the Eroica symphony by Beethoven, the New World by Dvorak, and other great works presented with genuine distinction. We hope now that some good soul with plenty of money, interest and sympathy will come along and worthily endow the meritorious organiza-

tion and thus remove it from financial worry and uncertainty.

MELBA SINGS.

The great Australian singer, Melba, has left a vivid impression on the minds of the large audience who had the privilege of again hearing this gifted singer in Massey Hall a few nights ago, although like all others she is not getting any younger. Her voice is, however, bright and silvery, and almost if not quite as flexible as ever. She sings in tune and with clean, distinct enunciation, and thus gives her hearers unqualified pleasure.

ABOUT TORONTO ARTISTS.

Ethel Peake, of the Canadian Academy of Music, was very successful in a recital of vocal music, singing to a crowded auditorium. She revealed good dramatic and other qualities and was enthusiastically received.

At a reception given in the Canadian Academy of Music last evening by Col. and Mrs. A. E. Gooderham, to introduce Claud Biggs, an English pianist recently arrived to join the piano faculty, a very large number of Toronto's musical people were present. Mr. Biggs played three groups of pieces by Scarlatti, Couperin, Paradies, Bach, Liszt and Chopin. His playing of the strictly classic numbers was very fine, being scholarly, clean, musical and instructive. It would appear that he loves the early composers with a deep and almost religious appreciation. His success was splendid.

Murray Davey, an English baritone, and a recent acquisition to the faculty of the Hamburg Conservatory, gave a debut recital in Massey Hall and immediately won distinction. He has a voice of excellent quality and richness, and proved himself a fine interpreter of the many moods expressed in his varied selection of songs.

Viggo Kihl, pianist on the faculty of the Conservatory of Music, was heard in a fine performance of Beethoven's Emperor concerto at one of the recent symphony concerts. His playing of this noble work was characterized by fine musicianship and brilliancy of execution. His rhythmic feeling and precision and refined coloring was very praiseworthy, and he was heartily applauded. W. O. FORSYTH.

Ida Geer Weller in All-American Programs

Ida Geer Weller recently was heard in two song recitals in which she presented all-American programs. The first was in Memphis, Tenn., October 13, and the second in Jackson, Tenn., October 28. The composers represented were Kursteiner, Grant-Schaeffer, MacDowell, Beach, Nevin, Terry, Kramer, Ross, Spross, Foote, Cadman, Burleigh, La Forge, Ward-Stephens, Lieurance, Rogers, Bland, Clough-Leigher and Woodman.

Sylvia Lent to Play in Ridgewood

Sylvia Lent, violinist, has been engaged as one of the attractions in the Ridgewood Recital Series. She will appear in the High School Chapel on January 14. Other artists booked for this course are Rudolph Ganz, Louise Homer-Stires and Clarence Whitehill.

Hebrew Singing Society Launches Campaign

A campaign has been launched to obtain at least 500 patrons to form the foundation upon which the Paterson Hebrew Singing Society hopes to expand its sphere of activities in the community.

PHILADELPHIA ENJOYS SAN CARLO OPERA

Other News of Interest

Philadelphia, Pa., October 31.—The second opera to be presented by the San Carlo Opera Company at its Philadelphia engagement was the old favorite, *Aida*, with Anne Roselle in the title role. Her portrayal of the part was fresh and spirited, while her beautiful execution of the familiar arias called forth abundant applause. Manuel Salazar appeared as Radames, Pietro de Biasi as Ramfis, Mario Basiola as Amonasro, Natale Cervi as the king, and Francesco Curci as the messenger. The voices are unusually good this year and the parts well taken. Stella de Mette as Amneris was enthusiastically applauded. The chorus and ballet were also pleasing, while much credit belongs to the splendid director, Carlo Peroni.

HAENSEL AND GRETTEL.

The matinee on October 24 was Haensel and Gretel, which delighted the many children and their elders who were present. May Korb exhibited a lovely voice in her portrayal of Gretel, while Anita Klinova as Haensel revealed a beautiful contralto, a familiarity with the role, and ease. Giuseppe Interrante, as the father, was splendid, and Stella de Mette pleased as the mother. Gertrude Gold took the double role of Sand Man and Dew Fairy. Mary Keating depicted the Witch effectively. The Pavley-Oukrainsky ballet gave a delightful presentation of the Dance of the Hours at the close of the opera.

LUCIA DI LAMMERMOOR.

A sold out house, with hundreds turned away, was the story of Wednesday evening, October 24, when Josephine Lucchese appeared in the title role of Lucia before an audience composed of Forum members. The popular young soprano's interpretation of the famous mad scene was so thrilling, and her voice so clear and flute-like, that an encore was demanded. She was no less perfect in the other solos and duets. The other parts were satisfactorily portrayed as follows: Alice, by Philine Falco; Edgar, by Gaetano Tommasini (also greatly appreciated, especially in his final aria); Lord Ashton, by Mario Valle; Lord Arthur, by Francesco Curci; Norman, by Antonio Canova, and Raymond, by Pietro De Biasi. The chorus and orchestra again proved satisfactory under the capable hands of Carlo Peroni. The Dance of the Hours, by the Pavley-Oukrainsky ballet, concluded the excellent performance.

MADAME BUTTERFLY.

The ever popular Japanese tragedy, *Madame Butterfly*, filled the Metropolitan Opera House, October 25, when Haru Onuki appeared successfully in the title role. Anita Klinova as Suzuki was also admirable. The other parts were well taken by Philine Falco as Kate Pinkerton, Gaetano Tommasini as B. F. Pinkerton, Mario Valle as Sharpless, Francesco Curci as Goro, Natale Cervi as Yomodoro, and Pietro De Biasi as the Bonze. Carlo Peroni conducted. Following the opera was a fine ballet from Samson and Delilah, given by the Pavley-Oukrainsky dancers.

CARMEN.

Carmen was the offering of the San Carlo Company for Friday night, with Alice Gentle in the principal part. Thoroughly satisfying vocally, Miss Gentle also gave a most pleasing portrayal of the role. Elena Ehlers was a delightful Micaela, while Manual Salazar appeared as Don Jose, pleasing the audience with his clear, high notes. Giuseppe Interrante elicited a storm of applause by his masterful rendering of the Toreador Song. Pietro De Biasi was fine as Zuniga. Others appearing well were Miles Falco and Homer, and Messrs. Curci, Cervi and De Cesare. The fiery ballet by the Pavley-Oukrainsky company was electrifying. Carlo Peroni conducted.

LOHENGRIN.

One of the outstanding performances of the San Carlo Company here this season was Lohengrin, the matinee on October 27. The roles were excellently taken as follows: Elsa, Edith Delys; Ortrud, Stella de Mette; Lohengrin, Giuseppe Agostoni; Telramund, Mario Valle; King Henry, Henri Scott; and the Herald, Joseph Interrante. The chorus also did its part unusually well. Carlo Peroni was again the able conductor.

BARBER OF SEVILLE.

On Saturday night, October 27, closing the first week of the San Carlo Opera Company's engagement here, came the rollicking opera, *The Barber of Seville*, with Josephine Lucchese as Rosina. She once more displayed her rare voice to an enthusiastic audience. Adamo Chiappini as Count Almaviva, Pietro De Biasi as Basilio, and Mario Basiola as Figaro, were also highly satisfactory. Philine Falco had the part of Bertha, Natale Cervi that of Bartolo and Francesco Curci, Fiorello. Carlo Peroni conducted. The seven ballet divertissements following the opera were realistically done by the Pavley-Oukrainsky dancers.

PHILADELPHIA ORCHESTRA CONCERTS.

The Philadelphia Orchestra presented a program of beauty and balance at its concerts of October 26 and 27 at the Academy of Music. Beginning with a spirited reading of the Flying Dutchman overture, the program continued with the F major symphony of Brahms. Dr. Stokowski's innovation of playing the symphonies without distracting applause between the movements, is assuredly a great improvement and enables one to grasp the work as a whole. After the intermission came two pleasing novelties—Solitude, and The Battle from Kitesch, by Rimsky-Korsakoff. It was their first performance in America, and a most favorable one. The program closed with the Strauss tone poem, *Tod und Verklärung*.

NEW YORK SYMPHONY ORCHESTRA GIVES PROGRAM.

The New York Symphony Orchestra gave its first Philadelphia concert of the season in the Academy of Music, October 25. The opening number was the César Franck D minor symphony. This was followed by Stravinsky's Song of the Nightingale, heard recently under Dr. Stokowski's baton. As in the case of many of the modern compositions a second hearing is slightly more favorable, but even in spite of Dr. Damrosch's interesting reading of the score it cannot be said that it would often be a welcome number. The program closed with the Schumann piano concerto in A minor, with Olga Samaroff as soloist. A tremendous ovation greeted Mme. Samaroff, and her excel-

lent interpretation of the concerto occasioned prolonged applause at the close.

DE PACHMANN RECITAL.

Vladimir De Pachmann, the veteran pianist and famous interpreter of Chopin, appeared in a recital devoted to the works of that composer at the Academy of Music, October 24. The program included the C sharp minor nocturne, third ballad, fourth scherzo, four etudes, three preludes, two mazurkas, three waltzes, and the berceuse and polonaise in A major. From the delicacy of the berceuse to the forceful tones of the polonaise, one was impressed by the perfection of execution and interpretation which this master of the piano exhibited. Of course it was accompanied by the running commentary, gestures and grimaces, which have come to be associated with this artist's playing, but above all the audience carried with them a memory of Chopin as it would seem it should be played.

STOKOWSKI LECTURES.

Dr. Stokowski delivered his second lecture on Music as I See It, in the Foyer of the Academy of Music, October 25, discussing the period of musical development from Palestrina to Bach. He spoke of three great periods of thought; the first in the age of Pericles, the second beginning with the birth of Christianity, and the third with the Renaissance. He went on to speak of the five different kinds of non-ecclesiastic music. Elizabeth Bonner, contralto; Dr. Thaddeus Rich, with the viol d'amour and the violin, and Arthur Hice as accompanist, furnished pleasing illustrations of the lecture.

DAMROSCH ALSO LECTURES.

Walter Damrosch delivered an interesting and enlightening lecture on Stravinsky's Song of the Nightingale in the foyer of the Academy of Music the morning of October 25. M. M. C.

Governor of Ireland Entertains Edna Thomas

A cable just received from London states that Edna Thomas (the "Lady from Louisiana"), "broke all former records" at the London Coliseum where for the past six



EDNA THOMAS

weeks she has been singing her inimitable programs of Plantation Songs.

Upon finishing this popular engagement at the noted vaudeville house, where she has been preceded by some of the world's greatest singers and instrumentalists, she swung to the other extreme and accepted the invitation extended to her of appearing at the famous English University seat, Oxford.

Edna Thomas was due to return to the United States on the S. S. Leviathan, but owing to the delayed sailing of this vessel, took passage on the Aquitania so as to fill her engagements here. Before leaving she was to have been the week-end guest of the Governor of Ireland.

Edna Thomas has a busy winter ahead of her. This with her many personal engagements and her participation on the programs of the popular Griffes Group, which beside herself includes Olga Steeb, pianist, and Sascha Jacobinoff, violinist. The Griffes Group makes its second transcontinental tour in three years.

Hughes Commends Putnam Compositions

Edwin Hughes recently wrote to Eugen Putnam, composer: "I thank you for copies of the Quill Dance and Novelette. They are decidedly contributions of worth to our American pianoforte literature. I am always interested in finding pieces of this sort, and your Quill Dance is one of the cleverest and most charming that I have met with. You may be sure that I shall use it in the future and will put it on my programs."

Comment seems unnecessary, for this commendation speaks for itself; it may be well to add, however, that several of Mr. Putnam's compositions are being played by our leading pianists and sung by our leading singers, and they are making their way to an assured popularity. They are based, for the most part, on American folk songs that have been collected by Mr. Putnam himself.

Weld, Bauer and Erb at Connecticut College

Dr. J. Laurence Erb, dean of music at Connecticut College; Frederick Weld, baritone, and William Bauer, organist, were associated in a musicale, October 18, at that institution, when the artists shared a program of organ and vocal music. Some seldom heard songs and organ pieces



LUCIEN CESARONI.

the well known Mozartist who is now in America, is a pupil of Prof. Rosee of Vienna. Mr. Cesaroni is to write special articles for the MUSICAL COURIER.

made up the program, among these being one of the last songs by Brahms, and little played organ music by Lemare, Dubois and Rousseau.

Mozart Society Morning Musicale, Luncheon, Picture and Dance

Founder and president Mrs. Noble McConnell, of the Mozart Society, provided a beautiful setting for the first Saturday musicale, luncheon, motion picture and dance, in the New Belvedere, Hotel Astor, which looks much like the Hall of the Knights, on the Wartburg (Tammhäuser), providing also unusual musical features in Nyireghazi, pianist, and Suzanne Keener, soprano. The program of six numbers was practically doubled, however, in the encores, for each artist had to add an encore after each appearance. The gracefulness, ease and girlish charm of Miss Keener were never better exemplified than in her singing on this occasion, Proch's variations and the Shadow Song (Dinorah) being her chief items; a Joyful Song, and a Lullaby were among her encores. Vito Carnevali played excellent accompaniments. Pianist Nyireghazi's playing at a similar musicale of the Mozart last season, fresh in the recollection of members, brought him flattering attention, for this serious-visaged young man at that time made a big "hit," and repeated it this time with Liszt's second Hungarian rhapsody, Chopin's A flat polonaise with the thunderous octaves, etc. He, too, added encores, two of them being music box imitations of enchanting, almost whispered daintiness.

Mrs. McConnell, full of youthful exuberance, directed matters from the platform with her accustomed vim, vitality and humor, and the luncheon, the picture (Pola Negri in The Spanish Dancer) and the dancing, all were hugely enjoyed. Mrs. McConnell called attention to the Mozart Supper Dances (Mrs. William Maynard Haradon, chairman), and guests of honor included Mrs. Royal S. Copeland, Mrs. Edward I. Edwards, Mrs. Whitman, and Mrs. E. J. Hogan.

Thelma Given's Engagements

Among the engagements of Thelma Given, the violinist, for the coming season is one at Flemington, N. J., on January 25, and one at Lewisburg, Pa., November 12. She will give a New York recital at Carnegie Hall in February and previous to that will appear in the States of Pennsylvania, New York, Illinois, Colorado, Utah, Wyoming and Nebraska.

Sundelius to Sing in Flemington, N. J.

Marie Sundelius will appear on a concert program at the Locae Theater, Flemington, N. J., on April 4, under the local direction of Elizabeth Vosseler of that place. Such is the popularity of the Metropolitan soprano that regular weekly announcements are being made of new engagements this season booked for her.

Maier and Pattison Open Tour

Maier and Pattison returned from Europe last week. They will open their present tour at Muncie, Ind.

MAESTRO A. SEISMIT-DODA

The True Exponent of the Art of Singing

54 West 39th Street, New York City

Phone: 4045 Fitz Roy

Mgt. Universal Concert Bureau, Inc.
17 East 42d Street, New York City

World's Famous Contralto

CAHIER

Buffalo—Boston Symphony Orchestra, Nov. 8th.
N. Y. City—Hotel Waldorf-Astoria, Nov. 15th.

BALDWIN PIANO USED

Private Address: Hotel Astor, New York City

ETHEL LEGINSKA'S SHORT STAY IN AMERICA TO BE A VERY BUSY ONE

English Pianist Tells of Her Activities Abroad—To Appear Here with New York Symphony, Boston, St. Louis, San Francisco and Other Orchestras—Her String Quartet to Be Produced on February 28—To Sail March 1 for London—Praises Artistry of Walter Rummel—Her Pupils Active

Ethel Leginska is back in America for her annual concert tour, which will take her to California this winter. She arrived recently, having been in Europe since last March. There she did some studying in conducting with

his many admirers have built Rummel a house, containing a recital hall and platform. Leginska said that they used to play a lot there before friends, playing also to each other every day, which was most interesting. When Rummel performed the Beethoven concerto in London with Sir Henry Wood, the entire audience, according to Leginska, yelled with enthusiasm. J. V.



TWO DISTINGUISHED ARTISTS.

Walter Rummel, the American pianist, who is having much success on the continent, and Ethel Leginska, snapped by the former's mother at the Rummel home in Munich.

Goossens, in London, when she first went over, working also on some new orchestral works of her own. Then she gave a recital in London to a "cheering audience," after which Leginska went to Munich for five weeks for further study in conducting under Kapellmeister Heger of the Festspiel.

"I wanted to do some public rehearsals," said the pianist, "but Heger thought the best thing to do was to give concerts right away. So I gave two orchestral concerts in Munich in March and a piano recital to a large audience. The German audiences," continued Leginska, "are marvelous! A wasp stung my finger the day before the recital and I suffered a good deal of pain, but I got through nicely. Then I went back to London to play, under Sir Henry Wood, at the Promenade Concerts. By the way, this season I shall appear in this country with the New York Symphony, the Boston, St. Louis, San Francisco, and other orchestras in the West. On November 7 (yesterday) I shall give my New York recital. February 28 will see my string quintet produced here at Aeolian Hall by the New York String Quartet, and I am also playing the César Franck quintet with this organization. March 1, I shall sail on the Olympic, for I am to play on the 9th in Maidstone, England, and April 6 I appear with Sir Henry Wood again.

"And my pupils," she exclaimed, "are doing all sorts of nice things. Phoebe Jefferson will give a recital of three concertos at Queens Hall in January, and four recitals, one after the other, at Aeolian Hall.

"Evelone Taglione will play in January at Aeolian Hall with orchestra. She will be heard in the Beethoven, Strauss and Mendelssohn concertos. Then Lucille Oliver will give recitals in Boston, New York and London this winter, dates of which will be announced later.

Leginska said that the same night of her Carnegie Hall recital (November 7) she would play immediately afterwards at a charity concert at the Astor Hotel, at which Gluck and Zimbalist were to appear.

In commenting on her summer in Europe, the pianist waxed enthusiastic over an American pianist who seems to be taking Europe by storm.

"I want America to know about the very excellent pianist I met in England—Walter Rummel. I predict a very great success for him when he comes to America next season. He has had eighty concerts all over Great Britain, Germany and France. Rummel is quite different! He is idealistic—like a painter, and he paints lovely colors and emotions at the piano. I believe that after America hears him he will be classed as one of the greatest pianists."

The accompanying snapshot was taken in Munich, where

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

San Carlo Opera—Otello, October 4

Evening Mail
It was a prolonged, painstaking performance, ranging through genuine melodrama to moments of poignant tragedy. Musically the piece was excellently done.

Evening Post
There was a too evident lack of preparation and rehearsal, and in consequence the opera was indifferently acted and sung.

Mario Basiola, in Otello, October 4

Evening Mail
Mario Basiola was a properly sinister Iago.

Tribune
Mr. Basiola's Iago was a busybody rather than a sinister villain.

The Verbruggen Quartet, October 4

Tribune
Their playing was smooth and pleasant.

American
Quartets by Mozart and Beethoven were played with sincere effort, though not always happy result in the matters of smoothness and tonal beauty.

San Carlo Opera—Jewels of the Madonna, October 5

Herald
The difficult ensembles of the first act, in which scenes from Neapolitan life are depicted with masses of riotous Italian color, showed good management.

Tribune
The opening scene in the street celebration was marred by the buffoonery and exaggerated gestures of poorly trained chorus people and by the careless portrayal of the procession of the Madonna.

Tomassini, in Jewels of the Madonna, October 5

American
Gaetano Tomassini . . . acted effectively.

Tribune
Gaetano Tomassini . . . ignored these details of stage procedure, to the loss of an otherwise fine scene.

Henry Clifton, Violinist, October 7

Herald
His intonation in all positions was admirable.

Evening World
His intonation was too often faulty to allow his work to be continuously agreeable.

Galli-Curci, Soprano, October 14

Tribune
Her voice was at its very best.

Herald
Her voice was hardly at its best.

Schumann Heink, Contralto, October 14

American
Mme. Schumann Heink . . . has never possessed more noble or luscious voice than she revealed yesterday.

World
It must be admitted that some of the velvet has gone from her voice.

Society of the Friends of Music—Von Deutscher Seele, October 15

Evening Mail
There was an extremely capable quartet of soloists.

World
The performance was excellent except for the quartet.

Virginia Rea, Soprano, October 17

Herald
A charming, light voice.

American
A lifelike voice.

Alexander Borovsky, Pianist, October 17

World
He is a pianist of great gifts and strongly marked platform personality.

Evening World
His playing style is . . . little inclined to arouse the interest. It lacks personality.

Herald
A new pianist of much interest.

Denne Parker, Contralto, October 18

Sun
Carl Deis accompanied deftly, but was obliged to keep within the strictest pianissimo to match the contralto's forte. She sang as if for herself, with little resonance and almost inaudible climax.

Times
Miss Parker possesses a voice of much power, which she exerted at times too much for a place of the proportions of Aeolian Hall.

National Grand Opera Association Concert

The concert hall of the Academy of Music, Brooklyn, harbored a good sized audience on Saturday evening, November 3, the occasion being an excellent concert given by the National Grand Opera Association, Inc., of which Carmen Ferraro is general manager and artistic director.

The program was an entirely operatic one, comprising acts from Rigoletto, Lucia di Lammermoor and Il Trovatore, as well as arias from Delibes' Lakmé and Lucia. In addition, overtures from Norma and La Forza del Destino were rendered by a selected orchestra under the capable baton of Sig. Ferraro.

The overture to Norma was well rendered by the orchestra as it opened number. This was followed by two arias—Bell Song, from Lakmé, and Mad Scene, from Lucia—both beautifully and effectively sung by Jennie Anderson, an artist pupil of Maestro Ferraro. Next came the last act from Rigoletto, then the second act from Lucia, which closed the first half of the program. After the intermission the overture to La Forza del Destino was rendered, and the final number was the last act of Il Trovatore.

The performance from beginning to end was conducted by Sig. Ferraro, who displayed intelligence and authority in his work, for which he won much applause. Aside from Miss Anderson, another outstanding pupil of Sig. Ferraro was Augusta Hartlieb; the former, besides singing the Lakmé and Lucia arias, sang the role of Gilda in Rigoletto with much charm, while the latter created a very fine impression as Lucia. Both these young artists give much promise for a successful future, and their work reflected extraordinary credit upon their teacher.

Others who appeared in the various operatic acts were A. Jannuzzi, Dorothy Edwards, G. Foubert, G. Gravina, J. De Cicco, I. Scott and B. Leto.

Raymond Nold Is Conductor, Coach and Accompanist

Raymond Nold is musical director of the Church of St. Mary the Virgin, in West 46th street, New York, where he has been conductor for the past fifteen years, giving a large number of choral works of the great masters, from Palestrina to the present day. This includes such works as Haydn's Creation and Stabat Mater, Handel's Messiah, Verdi's Requiem, Dvorak's Stabat Mater, Requiem, Parker's Hora Novissima. Symphonies and other orchestral works of Bach, Haydn, Mozart, Beethoven, Tchaikowsky, Strauss, d'Indy, Roger-Ducasse, etc., have also been performed, and



Hall Photo.

RAYMOND NOLD

many of the best known orchestral musicians of New York have frequently played under Mr. Nold's baton. Singers of reputation have coached with him, and he has also appeared as concert pianist in various parts of the country. He received the major part of his musical training at the College of Music of Cincinnati. The services at St. Mary the Virgin Episcopal Church are unique, in that incense, acolytes, confessional and other "high church" features predominate, and at this time the choral, orchestral and solo music is most interesting. Many such services are given, a notable one being that of last week, when there was one in commemoration of the dead, with Bach, Palestrina and Schmidt musical numbers.

Miami Conductor Visits New York

Among recent visitors to New York was Mrs. Vilona-Hall of Miami, Fla., who came with her husband and twelve-year-old daughter, Audrey, all the way over the road and returned the same way. Mrs. Vilona-Hall has a large school for violin in Miami and is also organizer and conductor of the Miami Philharmonic Orchestra which gives several concerts during the winter season. Her little daughter is quite a virtuoso on her chosen instrument and has appeared in public many times in the South.

FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.



GALLI-CURCI

Phone Endicott 0139

74 RIVERSIDE DRIVE, NEW YORK CITY

Dai Buell Endorsed by French Critics

The following criticisms, which Dai Buell, the Boston pianist, received after her Paris recital, speak for themselves:

To hold an audience breathless for more than two hours, exclusively with the piano, is a difficult task. Dai Buell so acquitted herself, however, thanks to an abounding possession of a talent uniting delicacy



DAI BUELL

with passion, technic with virtuosity. Classics and moderns passed alternately under the fairy-like fingers of the gracious concertist, who presented among other things a highly interesting sonata by a composer too little known among us, Edward MacDowell. The playing of Dai Buell is brilliant, her execution is perfectly balanced, that of her octaves in particular displaying a marvellous legato.—Maurice Galerne in the *Le Courrier Musical*.

Dai Buell is a pianist of taste, possessing a piant artistic comprehension, and of brilliant qualities of technic. One had pleasure in hearing her in the toccata of Paradies, in the fourth sonata of MacDowell which she rendered with energy; also in the pieces by Debussy, Chausson, Ropartz, Ireland and Lisapounow, in which she displayed her qualities of sonorosity and style.—Paul Le Flem in the *Comœdia*.

Dai Buell, a young American pianist, has recently given a recital in the Salle des Agriculteurs. This artist possesses a subtle artistic understanding and brilliant qualities of technic which she made to be appreciated in a very varied program. The fourth sonata of MacDowell was particularly brilliant; in the works of Debussy, Guy Ropartz and Ireland she demonstrated her qualities of sonorosity and style. Dai Buell has come to France to get in touch with the

young composers and to introduce their works in America, where she counts already numberless admirers. We look forward to her early return among us.—Lena Carmine in *Gazette Musicale*.

Dai Buell, an American pianist, has made a remarkable debut in Paris. We are the more pleased that this artist, in her own country and for several years, has placed her talent at the service of our modern composers, particularly Chausson and Guy Ropartz, whose feeling for that which is at once candid and veiled is in strict accord with her own temperament and style of playing.—Th. Lindenlaub in *Le Temps*.

A young artist, an American pianist, Dai Buell, has given a highly interesting recital. She played such little known works as the fourth sonata (Keltic) of MacDowell, a toccata of Paradies, The Holy Boy of Ireland in a most intelligent fashion, and those of Schumann and of Chopin with much suppleness and feeling. One takes kindly to her insertion in her programs of such French works as the scherzo of Ropartz and the *Forlane* of Chausson.—Robert Desarnaux in *La Liberté*.

Dai Buell is a pianist of solid attainments whose broad, vigorous and energetic playing was particularly appreciated in the fourth sonata of MacDowell. The toccata of Paradies called for more finesse and a marked rhythmic accentuation. In the modern repertory, which she seemed particularly to love, Miss Buell was accorded an excellent reception.—L. H. in *Le Monde Musical*.

An interesting piano concert was offered us by Dai Buell who rendered with energy the fourth sonata of MacDowell, and interpreted broadly and with a fine sonority the pieces of Debussy, Chausson, Lisapounow and Ireland.—Stéphane Lansac in *Revue Du Vrai et Du Beau*.

Dai Buell displayed great qualities of technic in the execution of the toccata of Paradies, in works of Bach, Schubert, Chopin and of Schumann, which were followed by the fourth sonata of MacDowell, a scherzo of Ropartz, *Forlane* of Chausson, The Holy Boy by Ireland, a Debussy *Danse*, and the *Lesghinka* of Lisapounow.—Musique et Instruments.

On the one hand, some eclectics like M. Reuchsel, Mmes. Haakil, de Valmalite, Dai Buell and M. Rummel, have glorified the immortality of Chopin, and have reinstated such unfashionables as Field, Steinhilf and Hummel.—From a general article on Music and Musicians, by Paul Dambly in *Le Petit Journal*.

Randegger Plays Chopin and Compositions of His Own

At a concert given at the Hotel Pennsylvania, by the Dante Alighieri Society, Giuseppe Aldo Randegger played, among other things, the Polonaise Militaire of Chopin in a most interesting manner. Keeping to the swinging rhythm throughout, he varied his repetitions by his touch alone, displaying an amazing range of dynamics. This was again evident in his own *Etude: Memento Appassionata*, which his hearers applauded with enthusiasm.

More Dates for Peterson in Native State

Due to her striking success in Ripon, Wis., where she appeared recently, May Peterson was at once engaged for recitals in Marshfield and Oshkosh in the same State. Her appearance in the former town will be on November 22 and in the latter on November 26.

Nikisch with New York Symphony

Mitja Nikisch will make his orchestral debut in this city with the New York Symphony in Carnegie Hall on Saturday afternoon, November 10, with the Liszt *A major concerto*.

Charles Carver Wins Success in Opera

Charles Carver, basso, recently returned to New York from some very successful opera appearances in Genoa, Italy. According to the music critics there he aroused unusual enthusiasm at his debut appearances with the Genoa

CHARLES CARVER
as Sparafucile in Verdi's *Rigoletto*.

Opera Company in *Rigoletto* and *Aida*. In the role of Sparafucile, the assassin, in *Rigoletto*, Mr. Carver availed himself of the opportunity to show his ability as an actor as well as a vocal artist. As Ramfis, in *Aida*, Mr. Carver showed the power of his voice and the ability to control and guide it so that while vibrant and deep, it is not heavy and monotonous. The audience gave him a real ovation because of his splendid interpretation of the role. Mr. Carver's successes in recital and on tour with Schumann Heink are well known to MUSICAL COURIER readers.

NEW YORK COLLEGE OF MUSIC114-116 East 85th Street
INCORPORATED 1878.

Carl Hein—Directors—August Fraemcke

William Ebner, Rubin Goldmark, Hans Letz, A. Francis Pinto and many other eminent instructors
Diplomas, Teachers' Certificates, and Post-Graduate Degrees awarded. Class Lessons in Harmony, Sight-Singing, and Ear Training free to students.

MILDRED DILLING

HARPIST

Met HAENSEL & JONES, Aeolian Hall, N. Y.

Personal Address: 315 West 79th St., N. Y.

LONGY SCHOOL

Musical Instruction

165 HEMENWAY STREET, BOSTON MASS.

The Center for
Modern Music

J. & W. CHESTER LTD.,
11 GREAT MARLBOROUGH STREET
LONDON, W. 1

Complete catalogues post free on application

BERGEYChicago Opera School
Lyon & Healy Bldg., Chicago**GRANBERRY**

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.
BOOKLETS—CARNEGIE HALL, NEW YORK.**LOVETTE SCHOOL OF MUSIC**For resident and non-resident students
BEAUTIFULLY LOCATED

T. S. LOVETTE, Pianist EVA WHITFORD LOVETTE, Vocalist
Specialists in their subjects
Assisting teachers. All branches taught.
1728 N St. N. W., Washington, D. C.

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

120 CLAREMONT AVENUE

Frank Damrosch, Director

Lambert

MURPHY

TENOR

METROPOLITAN OPERA CO.
For Concert Engagement Apply to
The WOLFSON MUSICAL BUREAU
712-718 Flak Bldg. New York

VICTOR HARRIS

TEACHER OF SINGING IN ALL ITS BRANCHES

GRET A ROST FOSTER W H YContralto
LONDONBass-Baritone
ENGLAND**AMERICAN CONSERVATORY**

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy,
Associate Directors.

KIMBALL HALL, CHICAGO, ILL.

KANSAS CITY CONSERVATORY OF MUSIC

KANSAS CITY, MO.

Piano, Voice, Violin, Expression, Dancing

JOHN A. COWAN, President

ARNOLD VOLPE, Musical Director

Send for Catalog

Cincinnati Conservatory of Music

Over fifty years of musical leadership.

A complete school of music.

Master, Artist and Normal Courses.

Accredited Public School Music Course
in affiliation with the University of
Cincinnati, leading to degrees
and assured positions.

School of Opera and Ballet
—Orchestra and Chorus

FREE SCHOLARSHIPS

Dormitories on beautiful ten acre campus only fifteen minutes from Cincinnati's music and art attractions. Fifty-seventh year opens September 4. Pupils may enter at any time.

Send for catalog

BERTHA BAUR, Director

Burnet C. Tuthill, General Mgr.

Highland Avenue & Oak St., Cincinnati, O.

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC

Thirty-eighth Season Opens October 1st

Highest Type of Musical Instruction for Professional or Amateur

Special Pedagogy Courses for Piano Teachers

All Branches of music taught by a Faculty of Specialists

KATE S. CHITTENDEN, Dean

J. LAWRENCE ERB, Managing Director

212 West 59th St. (Central Park South), New York City.

Tel. Circle 5329

Musical Comedy, Drama and Motion Pictures

The present week brings the same quantity of new productions, and even more. There seems to be an unlimited supply. As fast as one production fails, and these have been most numerous of late, there seems to be something ready to take its place. On Monday night of this week the new Kaufman and Connelly comedy was presented at the Frazee Theater, The Deep Tangled Wildwood.

White Cargo, a play presented by Earl Carroll, made its appearance at the Greenwich Village Theater.

The Grand Guignol Players are entering on the fourth week of their local engagement with three new plays. Nazimova has been added to the cast.

The Love Scandal, a comedy, began at the Ambassador Theater.

The Merchant of Venice is the current offering by Sothorn and Marlowe.

The musical event of the week began on Tuesday at the Globe Theater when Stepping Stones put in its appearance. This is a family affair. Fred Stone, his wife and daughter are the stars.

At two matinees this week, Tuesday and Friday, Elenora Duse will be seen in Ibsen's Ghosts.

Virginia Runs Away, a comedy, began at the Klaw Theater.

On Friday, Spring Cleaning, will be presented by the Selwyns at the Eltinge Theater.

David Mendoza and W. Axt have been placed in charge of the Capitol orchestra. They will be assisted by Graham Harris. It will be remembered that when Erno Rapee, the former musical director took a short vacation in Europe, Mr. Mendoza was left in full charge of the orchestra for six weeks. At that time we commented most favorably on his good work with that organization. It is indeed good news to know that Mr. Rothafel has entrusted his orchestra to these two capable musicians.

On November 20, S. L. Rothafel, of the Capitol Theater, will be the guest of honor at the meeting of the American Music Optimists, to be held at the Waldorf-Astoria. Mr. Rothafel will address the meeting. Mana-Zucca, the pianist-composer, is the founder and president.

THE RIALTO.

Franz von Suppe's Light Cavalry was the overture at the Rialto last week, and under the direction of Hugo Riesenfeld and Willy Stahl it was given a stirring reading. Riesenfeld's Classical Jazz was especially well liked, the selection being Schertzing's Marcheta, for which Mr. Riesenfeld had arranged some unusually interesting combinations. Alexander Richardson and the Wurlitzer also came in for the approbation of the audience. Mr. Richardson played That Old Gang of Mine and fairly made the organ "speak." The words were flashed on the screen and in the background there were appropriate motion pictures. This served as an introduction to The Country Kid, in which Wesley Barry is starred. There is a great deal of sincerity about the acting of this youthful star, and in this picture he does some fine work. Little Bruce Guerin and "Spec" O'Donnell, juvenile actors, injected plenty of humor into the film. The vocal artist at this theater last week was Carl Formes, baritone, who was heard in Alfred Solman's Because of You. The French Riviera, a Post travel picture, the Rialto Magazine, and a Lloyd Hamilton comedy made up the remainder of the program.

THE STRAND.

The film version of Robert W. Chambers' novel, The Common Law, was the feature at the Strand last week, with an all-star cast. In fact this all-star cast was the best thing about the picture, which was interesting in parts, and at other times sadly lagging in action. There were times, too, when the audience found itself puzzled as to the continuity of the plot and wondered if perhaps the cutting room was a bit too generous with its shears. However, the theme is an interesting one and attracted a well filled house. Even before the seven-thirty performance had started practically all of the orchestra seats were filled. The other film attractions were made up of the usual Mark Strand Topical Review, and Dippy Doo Dads in the Knock-out.

The musical offerings of the week comprised an excellent rendition of La Forza Del Destino, with Louis Dornay, tenor, and Giuseppe Martini, baritone; both singers commanding much applause from the audience. Estelle Carey, soprano, sang Kreisler's Cradle Song, dressed in a costume of 1860. Mme. Klementowicz was delightful in the famous Swan dance (Saint-Saëns) and a ballet number to the strains of Strauss' popular Blue Danube waltz was most pleasing. In their quaint dress of the sixties, pastel shaded, the members of the ballet made this feature of the program most picturesque.

THE CAPITOL.

What with Mary Pickford in Rosita, and besides an excellent musical program, it is little wonder that even the huge Capitol Theater was crowded to capacity and there were hundreds of standees at many of the performances last week. As was to be expected, the picture has been held over for a second week. It is a thoroughly artistic presentation which the Capitol gives to Rosita, the prologue being an ideal introduction to the picture. In this Doris Niles and the Capitol Ensemble take part. This young dancer is made up to look so much like Mary Pickford that many in the audience for a moment are under the impression that she is the famous film star herself. Miss Niles' dancing is full of "pep" and her impersonation of La Rosita a fine piece of art. Mary Pickford plays her first grown-up role in Rosita, and while of course this makes her look more mature, she puts into the part all her old-time individuality and the little spontaneous bits of humor for which she is so noted.

The remainder of the program was equally interesting. The Capitol Orchestra, by some considered "the finest in town," brought out all the beauties in the popular intermezzo from Cavalleria Rusticana. Majestic Elsa Stralia, soprano, sang the Visi d'Arte è d'Amor from Tosca. Hers is a voice of power and beauty, and she sings with fine style and a thorough understanding of the content of the music she presents. The Capitol is to be congratulated upon having on its roster artists of the calibre of Mme. Stralia.

A nocturne in blue and silver brought forth some gorgeous nature pictures, which blended in a most artistic manner into a setting for William Robyn's rendition of Mac-

Dowell's To a Wild Rose. He was assisted in this selection by Mlle. Gambarelli, danseuse. This divertissement was followed by a characteristic dance by Thalia Zanolou called The Goliwog. The Capitol Magazine and a selection on the Capitol organ completed the program.

THE RIVOLI

The most beautiful presentation seen at this theater in many moons was offered last week when In the Garden of Kama was given a background of effective setting and costuming such as one rarely sees in a motion picture theater. The music of course was the four famous Indian Love Lyrics by Amy Woodforde-Finden. The program has credited the idea of this beautiful musical number to Maurice Cass. The singers were Suzanne Clough, mezzo soprano, and John Bernard, baritone. These principals were assisted by four dancers and three singers and the entire unit was under the direction of Emanuel Baer, conductor. These marvelous melodies are known all over the world and every motion picture theater at one time or another has given them a setting, but of the various presentations none of them quite measure up to the one offered at the Rivoli last week.

Suzanne Clough has been one of the Reisenfeld singers for two seasons and has many admirers for her artistic singing and beautiful quality of her voice, but last week she sang more beautifully than we have ever heard her before. Perhaps it is due to the music so perfectly suited to her voice, and, on the other hand, had she not done so, it would have been most noticeable owing to the great familiarity of these numbers. The presentation not only made vocal demands on Miss Clough but there was also considerable action, and here again one was surprised for she displayed histrionic abilities that we did not believe she possessed. It was quite a victory for this young singer.

John Bernard is another singer at these theatres whom we all know and like very much. He, too, was at his best, and their scenes together fitted perfectly into the picture which had been created for them. Kama, the Hindu love god, was impersonated by Maurice Cass. He read the poems, one verse at a time, and through the splendid effect with lights this vision would fade and below him was enacted the scenes of the four well known numbers.

Paul Oscar and Marley danced a graceful little number entitled Harlequinade. This was followed by Thomas Meighan in Woman Proof, a new original film story by George Ade. As always, Meighan was a great favorite. The picture was entertaining and while it was without any special merit and will never be a great contribution to the screen, it had that other quality of being thoroughly entertaining, which after all is what an audience expects. The program ended with a Fleischer "Inkwell" comedy. These animated cartoons to our mind are very clever and we generally stay to see them.

MAY JOHNSON.

JOSEPH REGNEAS INTERVIEWED

(Continued from page 39)

a wonderful rendition of a great piano solo. 'He got more out of it than the composer put in,' and at once the thought came to me, how impossible!—no one can reach the maximum of achievement, but the great heights to which some rise should encourage us to greater development within ourselves.

'For the young singer therefore—select a master who has himself achieved, not one who speaks of achievement, as the elements lacking to lead him to success will prevent his leading you along the road he himself never was able to travel; select a master who speaks to you of the knowledge you must acquire to lead the talent which is God given, to a place in the sun. Talent is but the opportunity—knowledge the dependable guide. Select a master who will develop your spiritual self, for singing is divine, not physical, and spiritual things can only be handled or directed by spiritual forces.

'For the professional—select a master who will deliver you out of the thought wave of fear, doubt, discouragement and inferiority, out of the false estimate of individual power, vanity, pride and superiority, and show you your proper relation to your Maker, one who can bring you to a realization of your true, better self, of the God-spirit working within you, which knows no limitations; one who will keep you bound to the truth that you can be what you long to be, for he can who knows he can; one who will show you how faith in yourself will lead you to the development of things which you never dreamed were possible for you. No matter how small your opportunities seem or how limited your chances, create the thought of what you desire to be, live steadfastly with that thought, and know that the force which gives you the faculty of visualizing also holds out to you the power to develop and express on the physical plane those visions which are yours at the time of your highest inspiration.'

F. W. R.

Garrison Opens Elyria Recital Course

According to the Chronicle-Telegram of Elyria, Ohio, the Musical Art Society had a brilliant opening with the song recital of Mabel Garrison. The critic of that paper stated: "Miss Garrison is a singer with a voice of wide range, of charming quality, and extraordinary flexibility. Besides this she possesses unusually fine musicianship and she has trained her voice to the last degree of perfection. The vocal exploits of a coloratura singer are all at her command and the exquisite finish and taste of the old Italian School are hers." The Chronicle-Telegram review of the concert was concluded with this sentence: "Garrison proved herself beyond question an exponent of finished vocal art, a singer of extraordinary charm and appeal, and a personality full of grace and magnetism."

Damrosch Pays Tribute to Spalding

In the current issue of the Ladies Home Journal, Walter Damrosch, in his article on the trip of the New York Symphony Orchestra to Europe, pays high tribute to Albert Spalding, who was the soloist for part of the tour. Equally significant is the fact that Mr. Spalding has appeared as soloist with the New York Symphony Orchestra on thirty-four occasions and that he has been reengaged for two appearances this season.

AMUSEMENTS

World's Largest
and foremost
Motion Pic-
ture Palace

CAPITOL

B'way at 51st St.
"Subway to Door"
EDW. BOWES,
Mng. Dir.

Beginning Sunday, November 11

MARION DAVIES IN "LITTLE OLD NEW YORK"

A Cosmopolitan Production

CAPITOL GRAND ORCHESTRA

Presentations by ROTHAFEL

Theaters under direction of Hugo Reisenfeld

RIVOLI BROADWAY at 49th ST.

"PIONEER TRAILS"

A Vitaphone Picture

with **Cullen Landis & Alice Calhoun**

RIVOLI CONCERT ORCHESTRA

RIALTO BROADWAY at 42d ST.

SECOND WEEK

ADOLPH ZUKOR Presents

A Sam Wood Production

"HIS CHILDREN'S CHILDREN"

with Bebe Daniels, Dorothy Mackail, James Bonnie

and George Fawcett.

Screen play by Monte M. Katterjohn.

From the novel by Arthur Train.

A Paramount Picture.

FAMOUS RIALTO ORCHESTRA

BOSTON

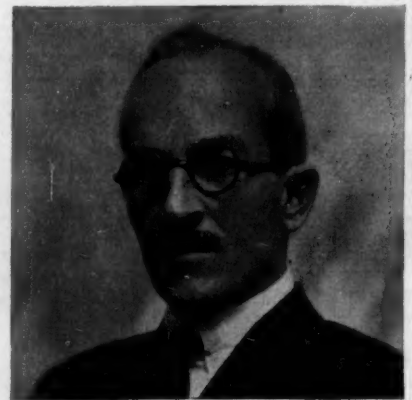
(Continued from page 7)

interesting although conventionally written quartet of Gliere than in the more involved and polished music of Fauré. Mr. Potter played the difficult piano part in Fauré's quartet superbly, unobtrusively and as a highly competent ensemble musician.

WILLARD FLINT REENGAGED AS ORATORIO SOLOIST

Willard Flint has been engaged by the People's Choral Union for a performance of the Creation at Symphony Hall, Boston, December 9. This will be Mr. Flint's seventh appearance with this society. He has appeared a like number of times with the Cecelia Society, and nearly twice as many with the Handel and Haydn Society, making an average of more than one engagement a year in Symphony Hall since its opening.

Mr. Flint made his initial bow to a Boston audience on the occasion of the first performance in Symphony Hall of the Messiah by the Handel and Haydn Society in 1900. Since



WILLARD FLINT

that time he has been a familiar figure to the musical public of Boston.

SYMPHONY TO VISIT OTHER CITIES

The Boston Symphony Orchestra leaves Monday morning on the first of its longer trips for the current season. The orchestra will be heard in Albany, Ithaca, Toronto, Buffalo and Pittsburgh, returning to Boston for the regular concerts of November 16 and 17, when Roland Hayes, the greatest singer of his race, and a great artist judged by any standard, will be the soloist.

J. C.

Esther Stuber Makes Successful Debut

Esther Stuber made an unusually successful debut when she appeared in recital for the Women's Club of Reading, Pa., October 24. The program presented was a varied one, including numbers by Grieg, MacDowell, Chopin and Strauss-Schuett, in all of which she displayed interpretative ability and a well developed technique. In the Grieg A minor concerto Miss Stuber had the assistance at the second piano of Ellis Clark Hammann, a musician of high rank, who gave her excellent support. The young pianist also was assisted by Ethel Righter Wilson, soprano, who delighted in two groups of songs.

Germaine Schnitzer Heard in Christiania

Word has been received from Christiania, Norway, of the success scored by Germaine Schnitzer when she played the Mozart E flat major concerto with the Berlin Philharmonic. Mme. Schnitzer was given an ovation, and as this was her first appearance on her present European tour it augurs well for the success of the remaining concerts.

FROM THE PUBLISHERS

Carl Fischer, Inc., New York

The latest issue of the Carl Fischer New Music Bulletin has been received at this office. The little pamphlet confines itself entirely to new publications from Carl Fischer, Inc. This particular number, which embraces the past six months, is so worthwhile reading that a few of the most important topics will be mentioned.

The first article is a short story on Oscar J. Fox, the Texas composer who has written that splendid song, "Rounded Up in Glory." A double column photograph of the composer is unusually interesting. The caption is "The composer, Oscar J. Fox, in full cowboy regalia, in a 'forty dollar saddle' on a 'ten dollar horse.'"

There is also an official statement regarding the agreement between Carl Fischer, Inc., and the Composers' Music Corporation, in which the former becomes the sole distributing agents of the latter's entire catalogue. Attention is brought to Ossip Schnirlin, The New Way of Mastering the Entire Violin Literature.

Another photograph which attracts at first glance, is a photograph of A. Siloti with Franz Liszt. This is accompanied by a rather complete list of Mr. Siloti's contributions. It also carries announcement that the firm of Carl Fischer, Inc., has just issued a series of classical compositions under the editorial supervision of Mr. Siloti.

After the unusual success of Maia Bang's violin method, a recent appreciation from Edmund Severn is printed, and next to this is a small cut of Hugo Riesenfeld and a letter from the well known musical director on the Synchronizer, by Mayhew L. Lake, the band and orchestra composer.

This little bulletin also carries a cut of the new Carl Fischer building in Cooper Square. Most of the publishing houses are issuing similar bulletins and they all contain an unusual amount of general information, but the editor of the latest Carl Fischer New Music Bulletin should be congratulated on its general make-up and news value.

News Items

A new catalogue has just been received from the Fine Arts Importing Corporation. This is booklet C, Vocal Suggestions. The numbers are carefully listed and catalogued. Those in search of the foreign publications from France, Belgium and Switzerland, will have little trouble in finding what they wish here.

Mme. Alma Clayburgh has just returned from Europe and, in selecting her group of English songs for the coming season, M. Witmark & Sons received the following letter: "Can't go to bed without thanking you for those last songs. They are 'Ducky.' Lamie Love is adorable—and everything

—great success. Then, too, Arthur Penn's Sun and Moon! It's such a 'grateful' thing to do! Thanks!"

Loretta Higgins, soprano, began her season at Norwich, Conn., on October 9. The following was taken from the local newspaper the next morning. "Miss Higgins displayed a soprano voice of beautiful tonal quality, velvet in smoothness, which she handled with the control of the accomplished singer and artist," and in commenting on her program went on to mention particularly that, The Heart Call, a new song by Frederick W. Vanderpool, proved one of the most attractive numbers on the program."

A New Saminsky Work

A new piano suite by Lazare Saminsky and dedicated to E. Robert Schmitz has just been completed. It will be published by Sénart.

OBITUARY

Mrs. Albert Nelson Lewis

The passing on of Mrs. Albert Nelson Lewis (nee Louise Ward McAllister) means a loss to the musical world, for she was an ardent lover and patron of good music. She was musical herself and possessed a sweet, sympathetic voice, as well as ability as a piano improviser. A sincere, generous, cultured woman, charitable without ostentation, and capable in business affairs as well, she will be missed by a large circle of friends.

Samuel Berthold Lyon

Friends of Dr. Samuel Berthold Lyon will be sorry to hear of his decease on October 25, in Los Angeles, Cal. Dr. Lyon was well known in the musical circles of Chicago, San Francisco and Los Angeles, where he was the attending physician of some of the world's greatest musical and operatic artists in this country and abroad.

Born in Kiev, Russia, on May 27, 1859, he received extensive medical training under well known authorities. The loss of Dr. Lyon is the loss of a man who was a thorough artist, a physician of the highest merit, and a friend to be mourned by all who have known him. He is survived by his widow, his daughter, Dorothy Love, and Samuel Berthold Lyon, Jr.

Wilhelm Karczag

Vienna, October 13.—Wilhelm Karczag, manager of the two principal comic opera theaters in Vienna, among them the historically famous Theater an der Wien, died in Vienna

CONCERT ANNOUNCEMENTS

AEOLIAN HALL, 34 West 43d Street
NOVEMBER 15, at 8:15 o'clock
FOURTH CONCERT OF
BORIS LEVENSON

RUSSIAN COMPOSER
 assisted by
 NINA GORDANI, Soprano
 DMITRY DOBKIN, Tenor
 VLADIMIR GRAFFMAN, Violinist
 V. GRAFFMAN, First Violin
 B. KRUMHOLTZ, Viola
 DIANA GRAFFMAN, Pianist
 SEMION JURIST, Bass
 BORIS LEVENSON, Pianist
THE RUSSIAN STRING QUARTET
 V. RINOLDI, Second Violin
 M. BUKINICK, Cello
 Knabe Piano Used

Management:
 S. HUOK, Inc.
 Aeolian Hall, New York.

Tickets: 50c to \$2.00
 Boxes \$15.00. Plus War
 Tax. On Sale at Box
 Office, Aeolian Hall.

JEAN SKROBISCH

Will present four pupils in Recital at

Carnegie Chamber Music Hall
NEW YORK CITY

Sunday afternoon, November 18, 1923, at 3 p.m.

WANDA LEHRMAN, mezzo-soprano
 LILLIAN GELBERG, soprano
 CECILIA OSTERMANN, contralto
 HERMAN BAILEN, baritone
 Dr. N. J. Elsenheimer at the piano.
 Mason & Hamlin Piano used.

this week after long illness. He entered the theatrical business in 1901, and one of his first achievements was the discovery of Alessandro Bonci, whose international career began with his appearance at the Theater an der Wien. Later Karczag turned to the operetta field, and it was at his theater that the masters of modern Viennese operetta Franz Lehár, Heinrich Reinhardt, Leo Fall and others, made their first successes. Karczag's fortune was founded with Lehár's Merry Widow, the unexpected success of which was a conspicuous case of managerial misjudgment, and it was at one of his theaters that Das Dreimäderlhaus (Blossom Time), the comic opera concocted of Schubert melodies, was first produced. Karczag was also the founder of the Karczag Publishing Company, with offices in Vienna and New York.

FRANCES MOSKOWITZ
 PIANO INSTRUCTION
 RAFAEL JOSEFFY METHOD
 224 West 122d St., New York City.
 Telephone: Morningside 5533.

LEON SAMETINI
 For dates address
 Personal Representative L. FERRARIS
 626 So. Michigan Avenue - - - Chicago

CHEV. DE LANCELOTI
 (From the "Conservatoire de Paris")
 TEACHER OF PIANO
 VOCAL COACH CONCERT ACCOMPANIST
 Studio: 294 West 92d Street Phone: Schuyler 5614

—To Visitors to England—
MR. MURRI MONCRIEFF
 Diploma Canto, Conservatorio Napoli
 Voice Consultant
 Production and Training for Opera. Vocal Troubles
 in Singing or Speaking, Hoarseness, etc., removed
 5 Princes Street, Cavendish Square
 London, W. 1. Telephone Mayfair 4030

HURL BUT
 VOICE PRODUCTION SPECIALIST
 (PARIS-ROME-NICE)
 Annual Summer Master Classes for
 Singers and Teachers—Los Angeles,
 Pasadena, Seattle.
 NEW YORK STUDIO REOPENS IN OCTOBER
 319 West 95th St. Tel. Riverside 4650

GORDON CAMPBELL
 Vocal Coach—Professional Accompanist
 17 Peschke Str., Berlin-Steglitz

Clarence Bawden
 PIANO INSTRUCTION
 Studios: 34 South 18th St., Philadelphia, Pa

BUTLER Soprano
 Pupils Accepted
 512 Fine Arts Building, Chicago, Ill.

ELIZABETH KING Soprano
 Clubs—Musicales—Recitals
 Mgt.: Standard Booking Office
 17 East 42nd St., New York Tel. 7196 Vanderbilt

OLANOFF Violinist
 "Sound musicianship"—"colorful tone"—"solid technique"—"style"—"response"—"excellent musical feeling and taste."—N. Y. Press.
 CONCERTS—RECITALS
 Management:
 Ernest Briggs, Inc.
 1400 Broadway New York City

JOHN HEIMEL
 Concert Violinist and Pedagogue
 Studio: 151 Second Avenue (near 9th Street)
 New York City Telephone Dry Dock 4079

ELINOR WHITEMORE
 CONCERT VIOLINIST
 Management: R. E. Johnston 1451 Broadway, New York

HARTHAN ARENDT Soprano
 Exclusive Management, Maude N. Res
 243 South Wabash Ave. Chicago, Ill.

BEFORE SELECTING YOUR VOCAL TEACHER
 READ
 "THE SECRETS OF SVENGALI"
 By J. H. DUVAL
 And You Can't Be Fooled
 \$2.00 at all Music Dealers and Bookellers
 Publisher—JAMES T. WHITE & CO., 70 Fifth Avenue, New York City

SYLVIA TELL
 American Premiere Danseuse
 Personal Representative:
 MARGUERITE DES CHAMPS
 830 Orchestra Bldg. Chicago, Ill.

WALLINGFORD RIEGGER
 Composer and Teacher
 382 Wadsworth Avenue New York
 Phone 3136 Wadsworth

MARGUERITE POTTER
 Mezzo-Soprano
 Mgt.: Ernest Briggs, Inc., 1400 Broadway, N. Y.
 Voice Studio: 837 Carnegie Hall, N. Y.
 Tel.: Kellogg 6380

BEULAH ROSINE
 Violoncellist Concerts, Recitals
 1818 Summerdale Ave., Chicago, Ill.

MARY WILDERMANN
 Concert Pianiste—Pedagogue
 New York City: Head of Music Dept., Alverne
 Schools, 43 W. 72 St.; Res., St. George, S. I.
 Phones: Endicott 9331—Tompkinsville 3385.

KARL RECKZEH
 PIANIST
 KIMBALL HALL CHICAGO, ILL.

MME. CAROLINE LOWE
 VOCAL TEACHER AND COACH
 Voice Development and
 Correction
 Studio: 50 West 87th Street New York
 Tel.: Columbus 1425

OPPORTUNITIES

The Vanderbilt Studios

EXCLUSIVE APARTMENTS and studios with a dignified club atmosphere. Single, two and three-room suites. Reliable hall and telephone service. \$450 to \$1,200 per Studio Room on yearly lease. Studios with grand piano for part time reservation at an hourly rate.

Primrose Inn will be conducted on the premises at 13 East 88th Street. A dining room of superior excellence, where breakfast, luncheon and dinner will be served. A tray service will be instituted.

MRS. MABEL DUBLE-SCHLEE, Proprietor
 13 & 15 E. 88th St. 27-39-41 W. 9th St. 135 E. 37th St.
 Vandr-olt 6996 Stuyvesant 1221 Mor. Hill 6991

WANTED IMMEDIATELY.—Exceptionally fine boy soprano soloist for leading Metropolitan Roman Catholic Church. Must be competent reader. Apply to J. C. Ungerer, 304 West 51st Street, New York, N. Y.

THE CARROLL CLUB—(formerly the Colony Club) offers its beautiful colonial ball room at 120 Madison Avenue (near Thirtieth Street) for musicales, concerts, lectures, rehearsals and assemblies, day or

evening. Price \$50.00. For further information apply The Carroll Club, 120 Madison Avenue. Tel., Lexington 3696.

FOR RENT.—Beautiful studio, Fifth Avenue, at 12th Street. Artistically furnished, has atmosphere. Open fireplace. French windows. 17 ft. x 24 ft., 14 ft. ceiling. Attractive terms to right person. References. Maud Scheerer, The Studio of Drama, Stuyvesant 7452, 4 East 12th Street, New York.

ENGRAVING.—Your own personal, genuine, steel die engraved stationery, highest quality, prices reasonable. Makes excellent gift. Write for booklet, J. H. Morris Company, 166 Brinkerhoff Street, Ridgefield Park, N. J.

SPLENDID SPACIOUS STUDIO for music, dancing, for rent by hour afternoons or evenings. Grand piano, harp,

victrola. Unusually desirable. Shown by appointment. Write or phone, S. M. Weller, 121 West 39th Street. Penna. 3270.

FOR SALE.—Fine Old Violin, Venetian 1702, beautiful varnish and preservation—fine solo violin. Old Cello—period 1750—large concert tone. These instruments go at low figure to close estate. Inquire of Walter Reid Wolf, The Farmers Loan & Trust Co., 22 William Street, New York City.

FURNISHED STUDIO TO LET, near Carnegie Hall, Mason & Hamlin grand. Part time or day. Owner, gentleman pianist, would consider sharing the apartment with teacher or voice student. Call or address G. C. Clement, 839 Carnegie Hall, New York, N. Y.

LADY PIANIST, conservatory graduate, desires teaching position in College or accompanist for soloist. Read anything at

sight. Experience. Best references. Address "M. S. B." care of Musical Courier, 437 Fifth Avenue, New York.

ACCOMPANIST having had much experience, who reads readily, wishes to do accompanying work in New York. Apply "S. T. W." care of Musical Courier, 437 Fifth Avenue, New York, N. Y.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

JOHN OPENSHAW, COMPOSER OF THE POPULAR BALLAD, LOVE SENDS A LITTLE GIFT OF ROSES, VISITS NEW YORK

John Openshaw, the English composer, recently arrived in New York for a few weeks' visit. This is not his first trip to the States but the first time he has come as a distinguished figure in the music world. Openshaw has spent some time in Africa, and taking advantage of an opportunity to go home to London for a short time, he fully determined to cross the Atlantic, stay with us here a while, and then sail in a short time from Vancouver to the Orient, where he will spend a few weeks in China and Japan, going over to Java, down to Australia, around that continent and over to Africa again—a 'round the world trip and the most fascinating way to return to Africa. It is Mr. Openshaw's intention to stop off a while in Chicago and if possible, go to San Francisco, down to Los Angeles and visit the great motion picture studios in Hollywood, for it was in the motion picture theaters that his ballad, Love Sends a Little Gift of Roses, first had its great popular success. He expressed keen interest in the industry and has fully determined that he will acquaint himself as thoroughly as possible in so short a time, with a few of the technicalities of this great work.

Mr. Openshaw is a most interesting personality, a man who has travelled a great deal and made a keen study of

places and people. In speaking with a representative of the *MUSICAL COURIER*, naturally the first question asked was about his phenomenal success, Love Sends a Little Gift of Roses.

"The history of this song, my first great success, but not my first composition," said Mr. Openshaw, "is a most interesting one I think, and there are many facts which I attribute to its success and its great popularity all over the world. Florence Smithson, as you know, is one of the most popular ballad singers in all of England, and if she likes a song and sings it in her inimitable way and the

artist. I know of no other medium by which it can be introduced to a public in a quicker and surer way than by this method.

"The first reason for my song's success I have given to Florence Smithson; the second is the invaluable help that I had from Leslie Cooke, who wrote the lyric. We created the song together, as it were. Our song was at the height of its success before England became so interested in dance and jazz music, and until this enthusiasm exhausts itself there will not be any great melody ballads to be so fortunate to become a sensation in England, as mine and some published just before.

"The melody for Love Sends a Little Gift of Roses came to me, as all of my melodies have come, under most unusual circumstances. On one particular afternoon I was rushing for the underground train, keeping out from under traffic and my mind on a thousand different things, certainly not music, when all of a sudden this theme began to go through my mind. By the time I got home it had taken complete hold of me and I immediately put it in form on paper and from the theme which every one likes so well I developed a complete whole. As I said before, it was to the splendid cooperation which I received from Leslie Cooke that I attribute a great deal of its popularity."

Of course Mr. Openshaw expressed himself in no uncertain terms regarding the cordiality and the splendid reception he was receiving while visiting here. He realized, of course, that there had been a great many changes since his former visit but New York has lost none of its "air," as he called it, and as for the hospitality, there were no people in the world perhaps, except the Australians and the people "from home" who are living in Africa, who could be quite so charming to a visitor, as the Americans.

"Johannesburg is built with the same ideas of streets and avenues as New York and is really a very wonderful city. I look forward with pleasure to going there again, as I have spent much time since I came out of the war, in various parts of Africa and I frankly confess that I am never at a loss, never feel lonesome and am quite contented with things as they are there."

Being able to enthuse with Mr. Openshaw, over this Western part of the world, the writer can fully appreciate the wonderful inspiration the composer has. M. J.



JOHN OPENSHAW

song has any value whatsoever, it is pretty sure to be a hit. She had introduced Roses of Picardy and the song was instantly a tremendous success, sung everywhere, as you know. In 1919, when Roses of Picardy was at its height of popularity over there, Florence Smithson began to look around for another rose song, so she chose Love Sends a Little Gift of Roses. In 1920 my song was at its height in London. The first public hearing was in August of 1919. At the end of 1921 it was introduced for the first time in America and I do not have to tell you what a tremendous success artistically, financially and in every way this number has been to me and my publishers. I have great belief in a song being introduced by a popular

Matchless
MILTON
PIANOS

*An Instrument
of Pleasing Tone
and Touch that
Any Student can
Afford to Buy*

Endorsed by Musical Celebrities

MILTON PIANO CO.
New York

Souvaine in Baltimore Joint Recital

Henry Souvaine appeared in a joint recital with Louise Homer, contralto, in Baltimore, on October 23. This was Mr. Souvaine's first appearance of the season, and his part of the program included Schumann's G minor sonata and shorter numbers of Debussy, Albeniz, Lane and Chopin. He also played his own new Study in Syncopation. According to Warren Wilmer Brown, in the Baltimore News, "his playing was a source of genuine delight." Mme. Homer made her usual distinguished success.

Gita Glaze's Recital

On Wednesday evening, November 14, Gita Glaze, Russian soprano, will give her first recital of this season at Town Hall. Her program includes French, German, Italian, Russian and English songs. Emil Polak will preside at the piano.

The Steinert Pianoforte

**THE EXCLUSIVE
PIANO**

M. STEINERT & SONS, Steinert Hall, 162 Boylston St.
BOSTON, MASS.

 **STEGER** 
The Most Valuable Piano in the World

BUSH & LANE
HOLLAND, MICH.

**WING & SON, Manufacturers of the
WING PIANO**

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

BALDWIN
Cincinnati

LESTER PIANO

**ONE OF THE
OLD MAKES**

PHILADELPHIA

The
**DAVENPORT-TREACY
PIANO**

*Built for the Studio-Delightful
in Tone and Touch-Moderate in Price*

Davenport-Treacy Piano Co, New York

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

**Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York**

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

*"THE STRADIVARIUS
OF PIANOS"*

The Mason & Hamlin Piano has set a new standard of tone and value and has long commanded the highest price of any piano in the world.

Principal Warerooms and Factories

BOSTON

NEW YORK WAREROOMS, 815 Fifth Avenue

KRANICH-&-BACH

*Ultra-Quality PIANOS
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

The
Celco
Reproducing Medium
TRADE MARK

*The Celco Reproducing Medium
in the*

A. B. Chase

Established 1875

Emerson

Established 1849

Lindeman & Sons

Established 1836

United Piano Corporation

Norwalk, Ohio

The
Name **Sohmer**



on a piano is a guarantee of quality; a synonym for artistic excellence.

For forty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

There are more Sohmers in use in the Metropolitan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

*The Autopiano Company,
629 West 50th Street,
New York City.*

DEAR SIR—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

629 West 50th Street

New York

MUSICAL COURIER

Weekly Review OF THE *World's Music*



ELSIE JANIS

Distinguished American Artist
Now on Tour

KNABE EXCLUSIVELY

